

· OLD · EXETER ·



James Procter. F.R.S.B.A.



From your friend Bert  
Nov 13<sup>th</sup> 1930





Sketches of  
· OLD · EXETER ·  
with Letter press

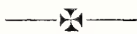
by

*James Crocker, Architect.*  
*Silver Medallist and Fellow of the Royal Institute of British Architects.*

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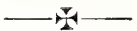
"A people which takes no pride in the noble achievements of its remote ancestors, will never achieve anything worthy to be remembered by its remote descendants."

*Macaulay.*



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I DEDICATE THIS WORK,

(BY PERMISSION),

TO

*The Right Hon. The COUNTESS OF PORTSMOUTH.*



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## PREFACE.

IF the opinion of Sir H. Taylor be of consequence, viz., "that there is no page of a book so difficult to write as the title page, and at the same time there is no one page taken simply which is of equal importance to its fortunes," then my task is still before me.

Whilst avoiding the not uncommon error of being too prolix, I must nevertheless offer the reader some explanation of the motives which stimulated me to prepare a work which, so far as the ancient architectural relics of my adopted City are concerned is, I believe, fairly comprehensive. Ecclesiastical architecture (except in one or two instances where it forms a necessary accessory to the sketch) has been purposely omitted: not from a lack of appreciation of its beauty and importance, but rather because it is not, from natural conditions, subject to the same changes to which civil and domestic buildings are liable; and it was chiefly the recognition of this latter contingency which prompted me in the early summer mornings of 1879 to commence a few of the sketches now included in the Plates of the present Work, and which I then intended to utilize in a somewhat different way to that in which they have now been used. After the period above referred to, circumstances not favourable to the prosecution of my purpose intervened, and until the month of April in 1884, nothing was added to the small collection of sketches made in 1879, whilst in the interval, more than one of the subjects already gathered into my portfolio had been "improved away."

Encouraged by the opinion of those to whom I am proud to pay deference, and further impressed with the havoc of modern civilization as applied to ancient architecture, I determined to revise and complete the work so well begun: to which I have also added, more in the character of measured drawings than sketches, a series of ceilings and chimney-pieces.

In the preface to a book, the character and objects of which have been already explained, it is difficult to avoid the temptation to deplore, though not exactly to condemn, the consequences of the operation of modern Bye-Laws as affecting our Nineteenth Century Street Architecture. Whatever may be said in defence of the strictures to which the modern Architect is compelled to submit, it is quite certain that the picturesqueness of our streets will soon become a mere tradition. The only material in which it can be successfully perpetuated and reproduced, is no longer permissible for the purpose, and however ingenious the Architect, or consummate the Artist, he can go no further than brick and stone will permit him.

I cannot conclude without acknowledging the services, in respect of a few of the measured drawings, of my late esteemed pupils, Messrs. Thomson and Parker; and with regard to the letter-press, I am under obligations to the writings of Robert Dymond, Esq., F.S.A., William Cotton, Esq., F.S.A., and others, whose names are duly mentioned in connection with the quotation. If I have any regret, it is that in some instances it has been impossible to amplify the information, but in all such cases, let me defend myself by reminding the good-natured critic of the vigorous language of Mrs. Jameson—"A few scratches with a pen are better than whole pages of the most elaborate description."

*Exeter, January, 1886.*









## PLATE I.

To those familiar with the street architecture of Exeter, a topographical description of the subjects treated in this Plate will not be necessary. I have a strong opinion that the house used for business purposes by Stocker & Co. is the oldest in the High Street; but much of the lower portion of the front is comparatively modern. The quaintly corbelled upper storey is unique so far as Exeter is concerned, and is more of the character of much of the architecture to be found in the narrow streets of some Continental towns. The figure carved on the higher corbel adjoining Long's (now much disfigured), is undoubtedly that of a Bishop; and therefore seems to point to fifteenth century work.

In "Cotton's Elizabethan Guild" there appears a wood-cut of this front, in which different windows (of six lights) to those now existing are indicated along the top storey. When these were replaced by those now to be seen, I know not, but the act is most regrettable.

In the cellar of this house, and dividing it from Long's premises, is a well-built, squared, and dressed ashlar wall of red sandstone. Why so much labour should have been expended on this wall is not apparent, but it may have been built with already worked stones, occupying a more prominent position in some other building, and if so, has no significance.

The eaves line is most picturesquely broken up in this part of the street, and the charmingly irregular chimney-stack is, so far as my observation goes, almost unrivalled.



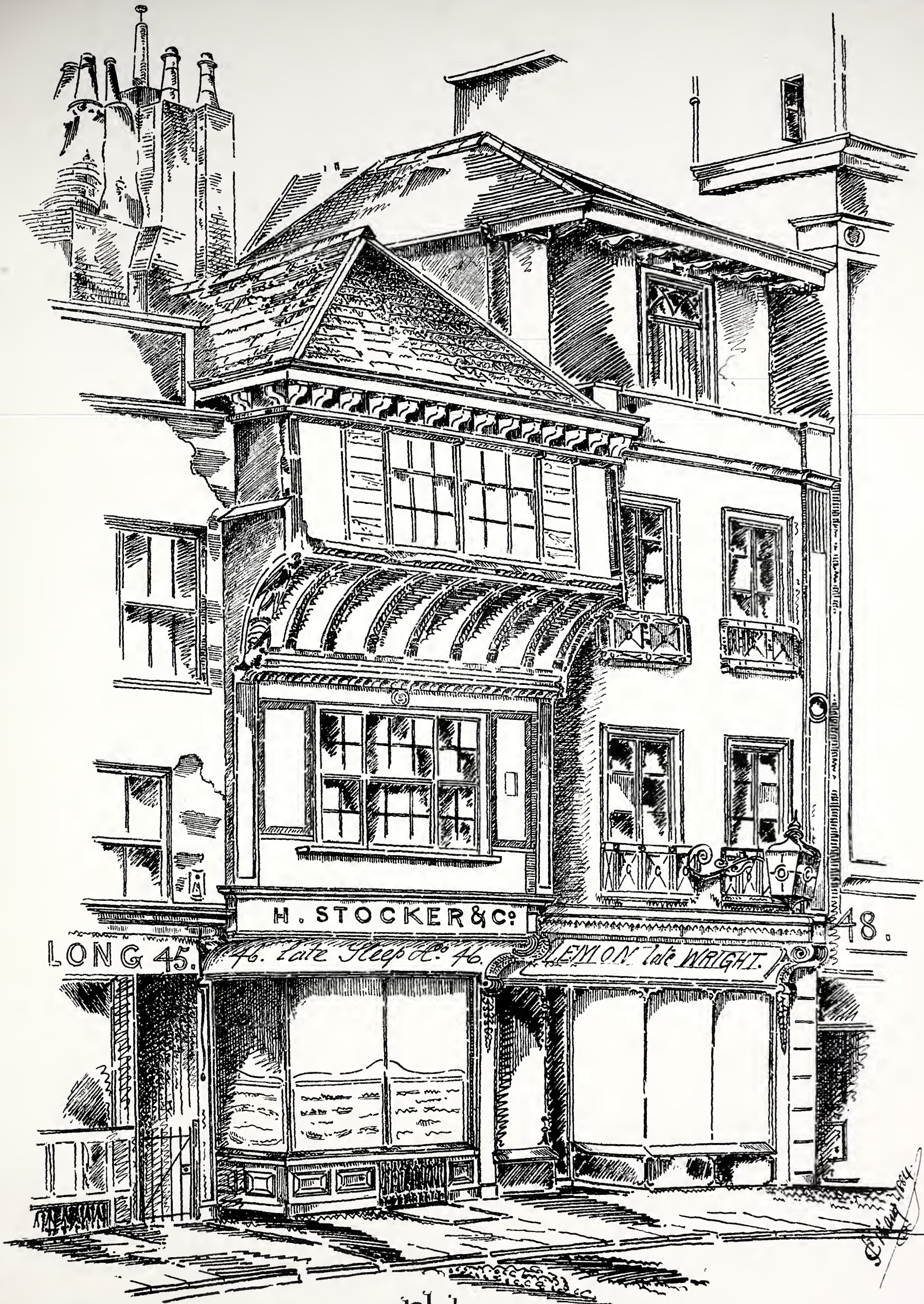


Plate I.







## PLATE II.

Is the sketch of a house near the top of Smythen Street, and now used as a Lodging House for poor travellers. It is a bold and characteristic type of elevation, with the "pent-roof," so common during the sixteenth and seventeenth centuries. The treatment of the bays, entirely regardless of the central line of the gables, is a noticeable feature.

When we remember that it was in this part of the City the wealthy merchants resided in the prosperous manufacturing days of Exeter, it is not difficult to imagine this to have been a house of some importance. Did circumstances favour the exploration of the interiors of many of the houses of this class, buried as they are in the obscurity of what have now become the back streets, it is probable there would be many interesting discoveries of vestiges of former grandeur, scarcely noticed and certainly not appreciated by those to whom they now almost exclusively belong.





Plate II .









### PLATE III.

ST. MARY Arches' Street was, according to "Cotton's Elizabethan Guild," in bygone times one of the principal streets of Exeter, and the subject of Plate III., judging from all appearances of antiquity, contributed in its way to the architecture of the said street. The site upon which these houses stood was on the northern side of St. Mary Arches' Church, but they were removed in September of last year, and new ones are already rising in their place.

With regard to the Church itself, it is worthy of note that it is the only Church in Exeter with a Norman arcade dividing the nave and aisles.



Plate III.







## PLATE IV.

*"The black abodes of sin and shame."*

UNTIL quite recently, the most picturesque peep to be found in the City of Exeter was that seen from the top of the bridge in Bridge Street, looking across towards Edmund Street, in which the old lodging houses, shewn in the accompanying sketch, built over the Mill Leat, and prevented from descending into it by wooden props, were standing in striking contrast to the Church of St. Edmund, and many other surroundings beyond the scope of this Plate.

The houses in question gave shelter to a numerous community of probably a somewhat mixed character, till the local authority intervened, and levelled all to the ground.

So far as my judgment assists me to a correct opinion, I may add, this was a calamity to the artist only, for it would be difficult to say how many brushes have here found a fascinating subject, which has now left no memorial of its existence, save the only too feeble representations which its matchless picturesqueness ever defied.





Plate IV







## PLATE V.

THE "Edmund Street" view of the houses illustrated on the last Plate, with the Tower, and a portion of the Church of St. Edmund shewn in connection therewith. The latter is a commonplace structure erected about fifty years ago, the previous Church having been pulled down to make way for what cannot be said to contribute much to the ecclesiastical architecture of its time.

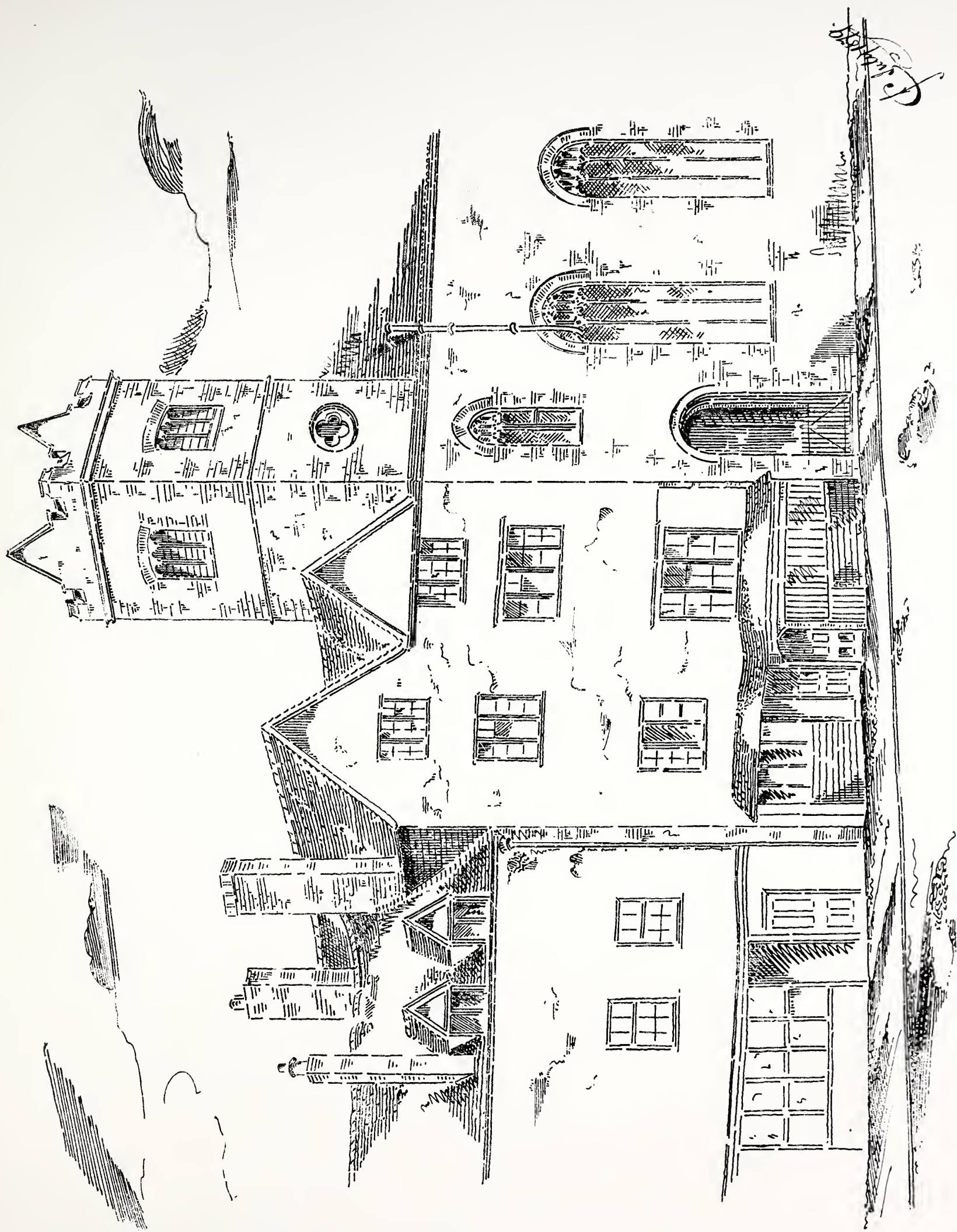


Plate v







## PLATE VI.

IT is almost certain that this was "The Eagle House," or "Eagle Inn" referred to in several of the Corporation leases between the dates 1481 and 1527. Mr. Dymond, in his "Old Inns and Taverns of Exeter," says: "The earliest reference to it occurs in a grant in 1437 by Robert Wilford to John Coplestone, John Hody, John Fortescue, and John Mulys, of his dwelling house in the High Street, called the 'Eagle,' &c., opposite the Guildhall. These grantees probably held it for the Corporation, for we find from John Hoker's MS. extracts from the Chamber Act Books, that in 1472, during the Mayoralty of Hugh Germyn, 'the howse called the Egle over againste the Guyldhalle shal be employed and put to the use of a Clothe Hall, and that all foreyn drapers and clothiers resorting to the citie w<sup>th</sup> their clothes shall sell the same in that howse onlye and not elsewhere w<sup>th</sup> in the citie.'"

The sketch was fortunately made just before the disastrous fire which broke out on the premises in October, 1881, and not only demolished the house in question, but threatened to spread to the National Provincial Banking premises close by, on the one hand, and to Messrs. Veitch's on the other. The site has for quite two years past been occupied by Messrs. Wippell's new building, a striking instance of the mutability of street architecture in this nineteenth century! Assuming this to have been "The Eagle House" or "Eagle Inn" referred to, I am afraid but few, if any, external features remain of the edifice of which mention is first made in 1437.



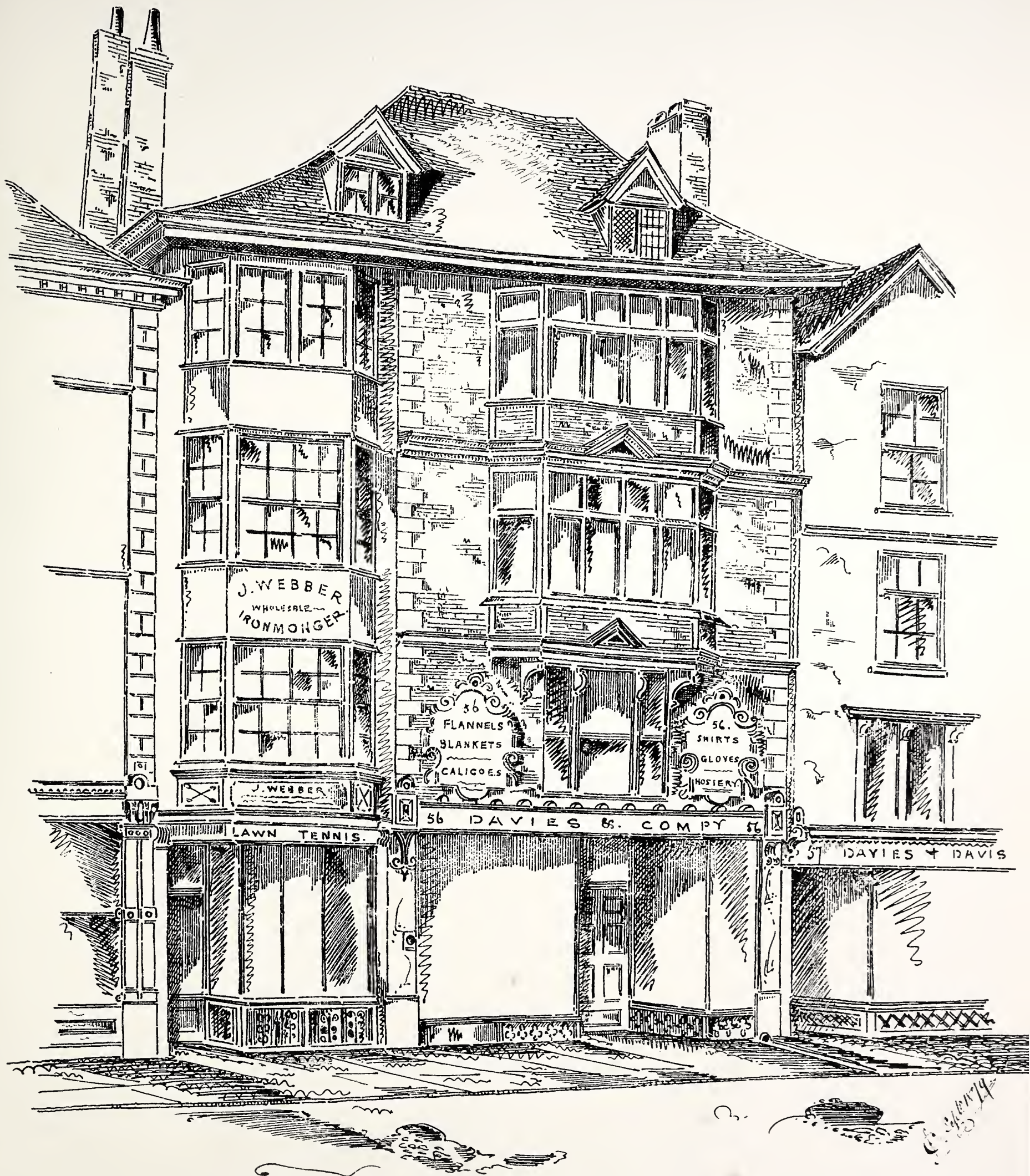


Plate VI.







## PLATE VII.

THIS is by far the best example of early seventeenth century work in the Fore Street, one of the houses being occupied by Mr. Jerred, a Wine Merchant; the other by Mr. Sanders, a Chemist.\*

Externally, there are evidences of interference both in the ground floor storeys, and also in the lower gable; but otherwise—forgetting and forgiving the unscrupulous painters who have so persistently applied an extra coat of paint without first removing the old one—the architectural features are as faithfully preserved as when first fixed in place.

As is usually the case, all the woodwork is of true British oak, well seasoned by time, and from the fact of there remaining an original staircase in each house (though of plain character), the question of separate dwellings from the foundation, is satisfactorily settled.

Internally, not much remains worthy of note. There is, however, a good plaster ceiling (many times painted and varnished, and illustrated in Plate XL.) to the first floor front room of the lower house, having an equestrian figure on the gable. With regard to the latter feature, much has been written which is little more than speculative—similar figures being found in like positions on houses in Totnes, Tavistock, Plymouth, and elsewhere.

Mr. W. H. R. Wright, F.R.H.S., of Plymouth, considers that these figures date from the period of the Civil Wars, and that by them was indicated that the houses on which they were placed were houses of entertainment for man and beast, or Cavaliers' houses, not to be frequented by those of the opposite persuasion, or *vice versa*.

Mrs. Bray, writing in the "Western Antiquary" from Tavistock, says the common notion there is that when Prince Charles halted on his route to the West after the Battle of Worcester, certain diminutive equestrian figures, formed of pottery, were placed on the housetops of every dwelling where he sought shelter, in order to denote speed, and give a signal which was well understood by his friends. To this Mr. Robert Dymond, F.S.A., rejoins: "Charles never reached further West than Axminster after the Battle of Worcester." After these opinions it may probably be felt that possibly more significance has been given to these gable terminals than was ever intended.

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\* From certain slight, but suggestive variations of detail, I am inclined to fix the date of the higher house to about the reign of James I., and that of the lower one to the reign of Charles I.





Plate VII.







## PLATE VIII.

THESE houses are situated in the West Quarter, at the foot of "Stepcote Hill," and just within the old West Gateway into the City, which was demolished in the year 1815.

As if to enhance the effect, the long string of garments were depended from one of the second floor windows, quite unconsciously, during the process of sketching.

The practice of hanging out every conceivable sort of garment to dry is very common in the back and lower streets; the festoon-like selection frequently reaching right across the way, and adding considerably to the general character of the street.

At the opposite corner of "Stepcote Hill" is the curious little Church of St. Mary Steps, with its still more curious clock and figures known by the name of "Matthew the Miller." The dial is embellished with basso relievos representing the four seasons. Over the dial is a small statue of Henry VIII. in a sitting posture, which, on the clock's striking the hour, bends forward its body at every stroke. On each side is a statue in ancient military habit; their morions crowned with feathers, having in their right hands javelins, and in their left small hammers, with which they alternately strike the quarter hours on two small bells placed beneath their feet. The name "Matthew the Miller," is said to have originated from the circumstance of an old miller of that name, formerly residing in the neighbourhood, who was notorious for his punctuality in going to his customers, and returning to his mill at a certain hour in the day.



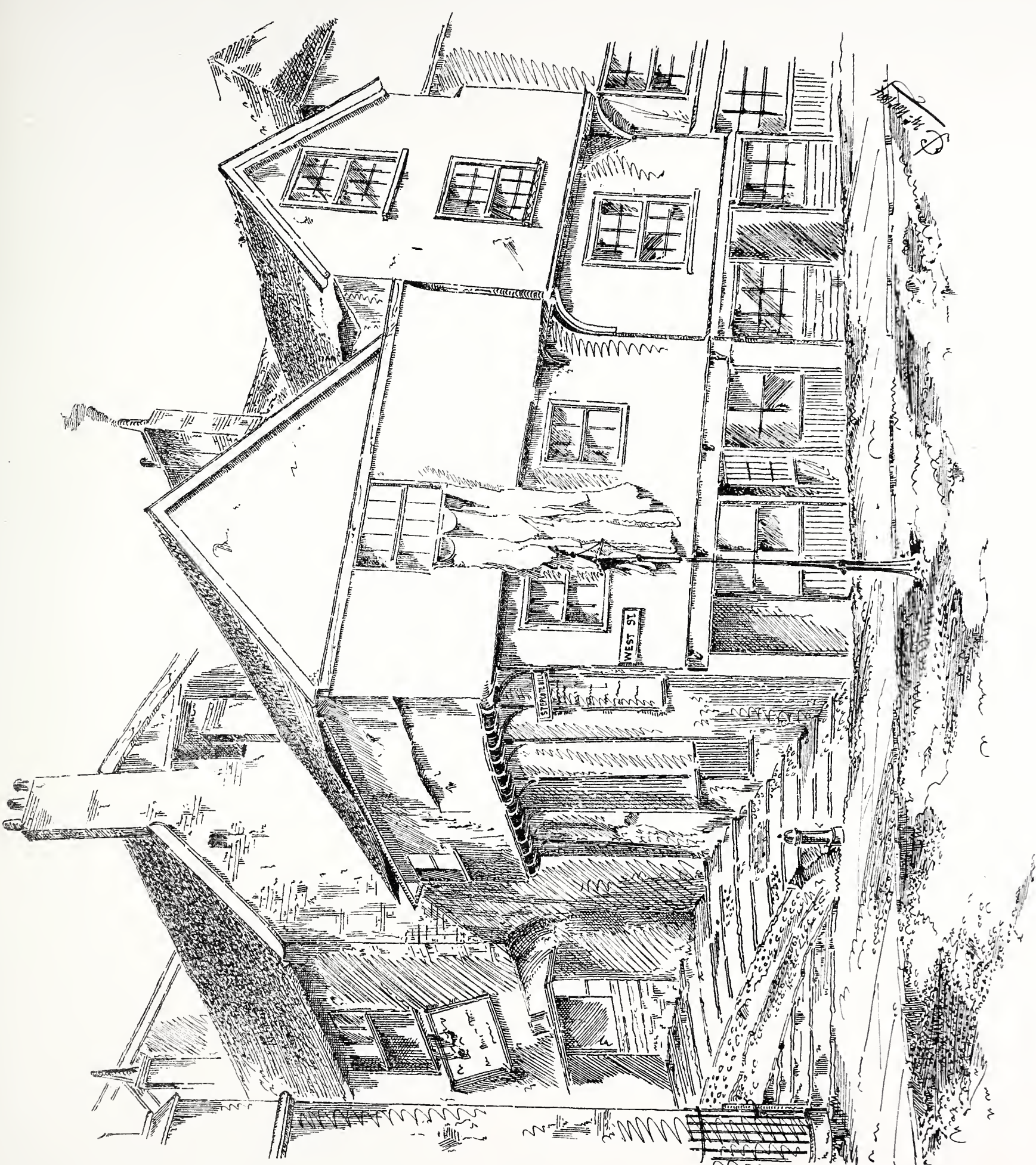


Plate viii.







## PLATE IX.

LIKE the last plate, this is also a gleaning from the West Quarter, looking down Frog Street, which is situated just outside the old West Gate.

As will be seen, the houses down the street are modern, of no character, and I am sorry to add displaced others of great value in this respect. (A drawing of the original buildings in this part of the street is in the possession of Mr. George Townsend, of Exeter.) The house at the corner, which forms the chief object in the present sketch, is probably more than three centuries old, although nothing is known of it. The roof at the top, crossing the main roof at right angles, is an exceedingly quaint feature. When this memento of former ages is gone—for it undoubtedly will go ere long—there will be nothing left in this immediate neighbourhood to connect us with the past, and it is doubtful whether anything which may take its place will be so much valued by Artists of future ages, even though it serve a better practical purpose in its own age.



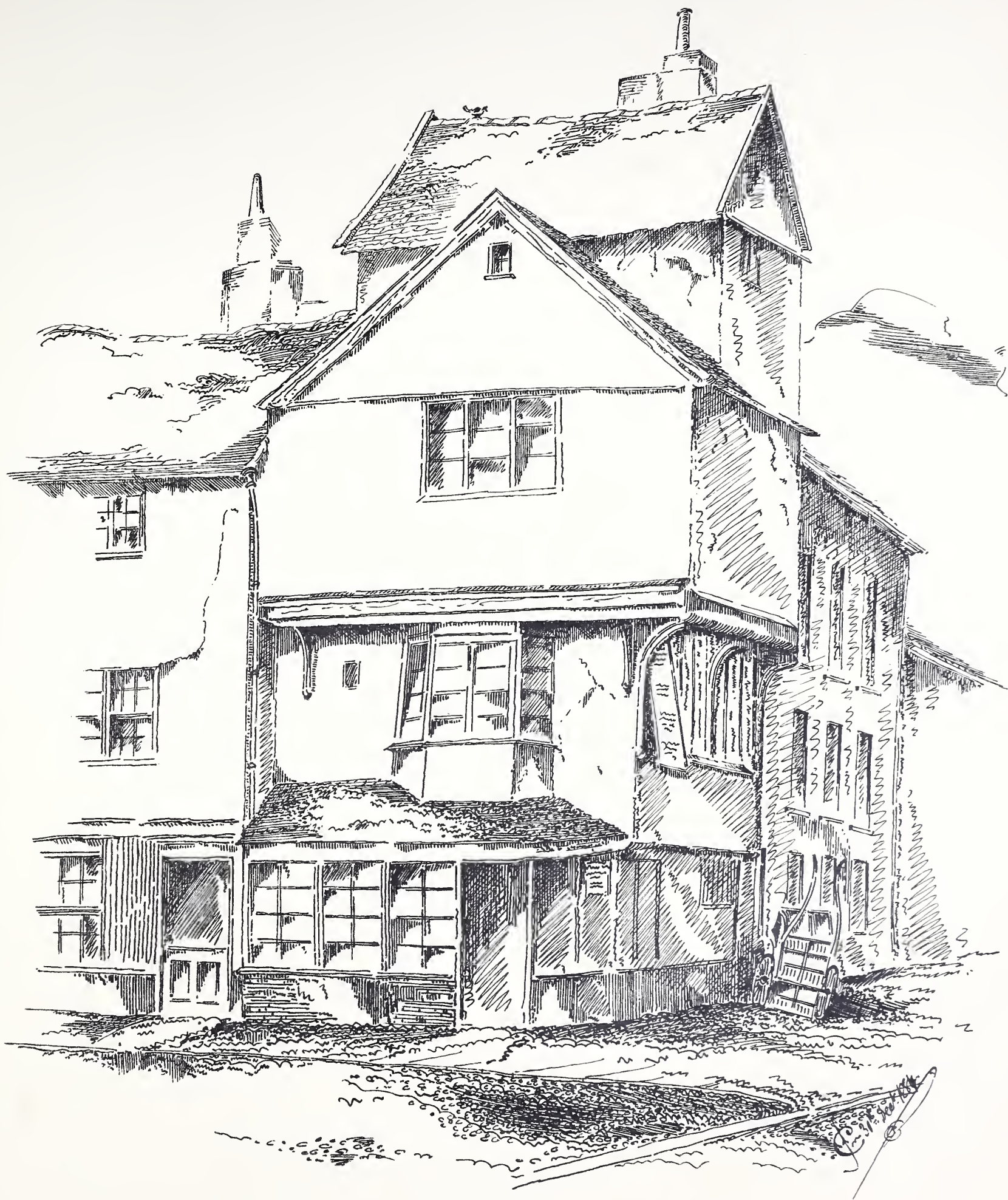


Plate IX .







## PLATE X.

### *Bampfylde House.*

THIS house stands at the junction of Bampfylde Street (formerly Raden Lane) with Catherine Street, and is the property of the Right Hon. Lord Poltimore, whose great aunt, Miss Georgina Sophia Bampfylde, occupied it till her decease in August, 1814. The site of what was formerly the garden to the house is now occupied by stabling; the garden abutted on the old City wall, and both garden and house stood just within the East Gate of the City.

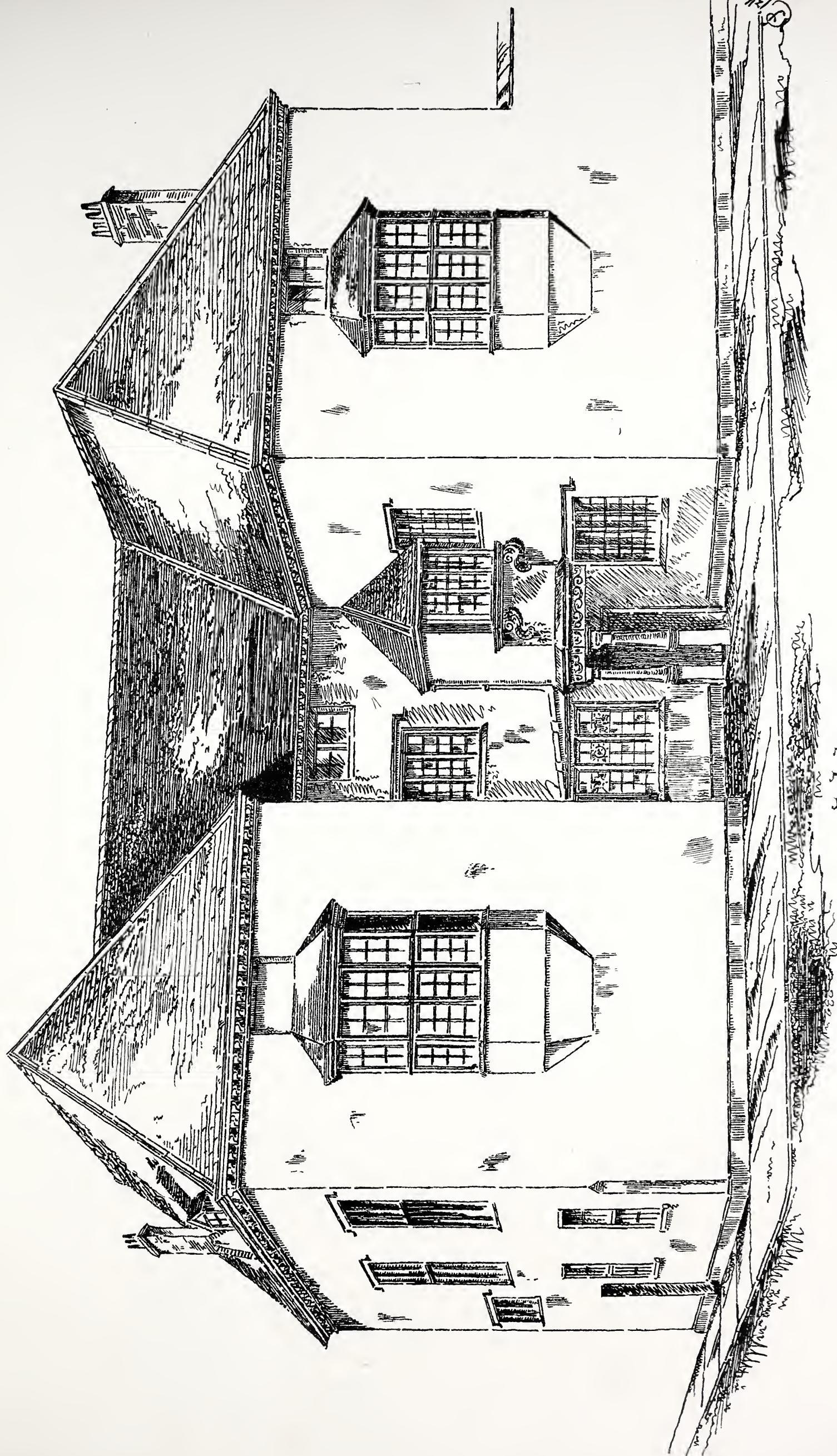
The style of the architecture is that known by the name of "Elizabethan," the type of plan being also characteristic of the period. According to a reliable authority the date of erection is put down as 1590. Richard Bampfylde, the then head of the family, died in 1594. He probably commenced the work in his lifetime, which was completed by his son and heir, Sir Amias Bampfylde, who was knighted in 1603, and whose arms impaled with those of Elizabeth, his wife, are displayed on a shield over the doorway of the principal room. One noticeable feature in the design of this house is, that there were no original windows towards the street on the ground floor. Those now to be seen facing Catherine Street, are modern innovations of inconsistent character, and the small quadrangle was formerly enclosed by means of a high wall towards Raden Lane.

That there was a purpose in this arrangement there can be little doubt, and that the object was well fulfilled, at least on one occasion, history bears witness to. In July, 1769, during the residence of Sir Richard Warwick Bampfylde, the Duke of Bedford, the newly appointed Lord Lieutenant of the County and City, came to Exeter to receive the freedom of the City. On leaving the Guildhall, an angry mob assailed him under the impression that he had favoured a certain article in the treaty of peace, giving admission to silk and other manufactures of France in competition with fabrics in which the Citizens were largely interested. Under the protection of the Mayor and his officers the Duke was escorted to the shelter of Bampfylde House. On leaving, he received fresh insult on his way to the Castle, but managed to reach the Cathedral in his coach. Here matters came to a climax—the attendants of the Duke were borne down, and the Cathedral dignitaries received rough usage. Finally he passed by a back way to the Bishop's Palace to wait till the popular fury had subsided.

Internally, the house is rich in plaster ceilings, oak panelled work and mantel pieces, one of which was removed to Poltimore Park Mansion early in the present century, by the late Lord Poltimore, and now stands in the Hall (see Plates XLI, XLII, L, and LIX). For a more detailed description of the history and associations of this truly interesting edifice, the reader is referred to a paper by Mr. Robert Dymond, F.S.A., published in the Journal of the Royal Archæological Society, November, 1874, from which much of the matter above written has been compiled.



X  
H









## PLATE XI.

THIS is a red brick front of "Queen Anne" character to the house in Fore Street, lately occupied by Messrs. East, Boot and Shoe Manufacturers.

The moulded cornice, keystones, and string courses are of brick as well as the general wall surface, and although the window sashes and frames appear to be modern innovations, there is a quiet and homely character about the architectural treatment which separates this house from its neighbours, and renders it an agreeable object in this part of the City.



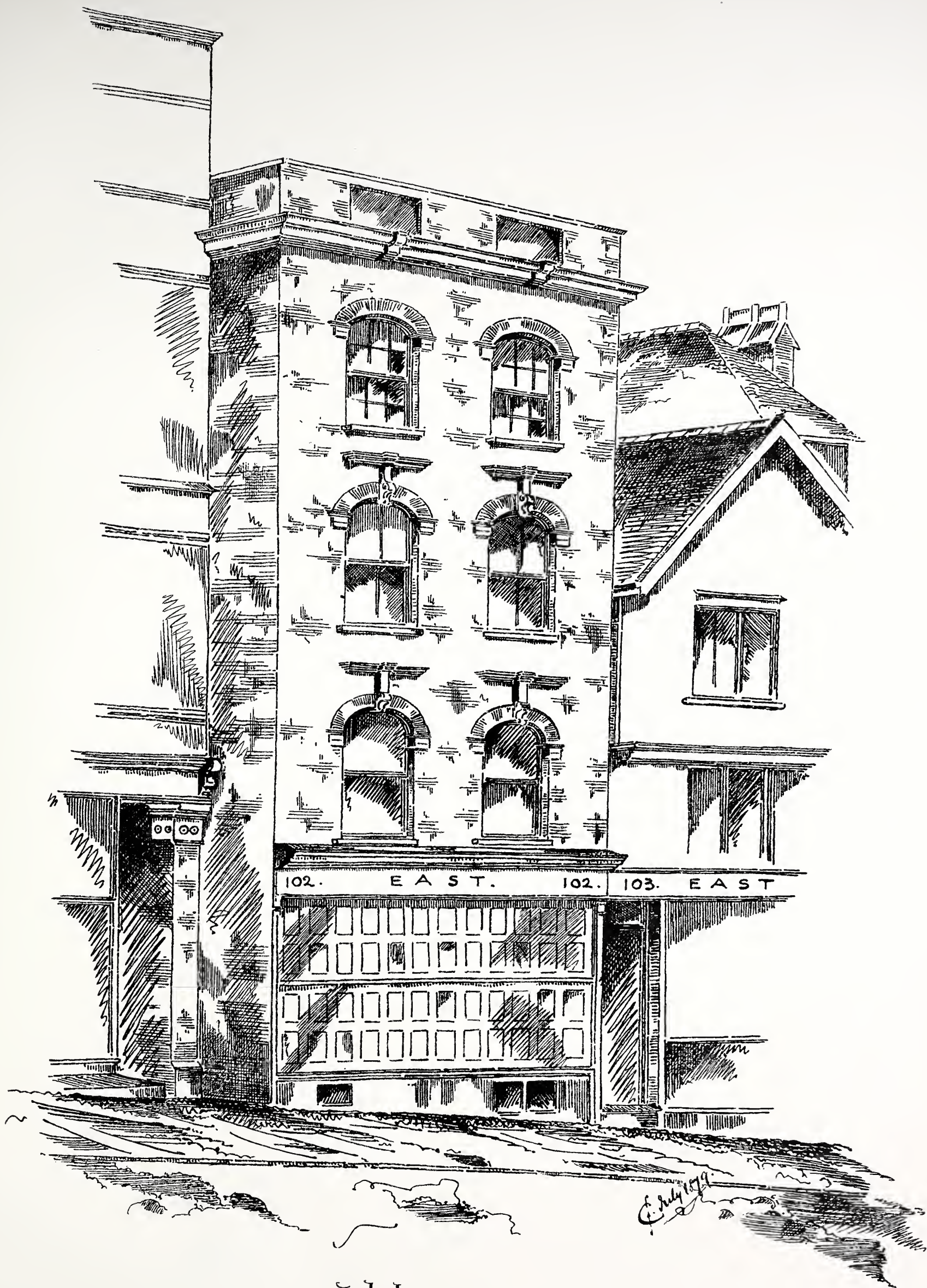


Plate XI.







## PLATE XII.

As in so many other instances, it has been impossible to ascertain anything of consequence respecting this house, the front of which stands prominently forward, just opposite the New General Post Office in the High Street. The property now belongs to the Feoffees of the Parish of Saint Mary Major, and has for a number of years been tenanted by Mr. Pretty, Hair Dresser and Perfumer, who states that he remembers seeing an old view of the front, in which the windows were filled with lead quarry glazing, and which must have very considerably improved the character of the work.

I have some reasons for supposing that the time is not far distant when circumstances will favour the removal of this house, and in this respect it will only share the doom of many others of a like character. There is nothing of architectural value internally.





Plate XII.







### PLATE XIII.

THE upper portion of a red brick front, with freestone dressings in High Street (No. 234), opposite St. Stephen's Church, probably erected rather more than a century ago. The brickwork is excellent, and internally there is a characteristic staircase, and bold wood paneling all around the first floor front room, and reaching to the full height of the room. The only thing to be condemned is the taste of the painter, who had, presumably, so strong a sense of purity that he painted the whole of the panelling white!

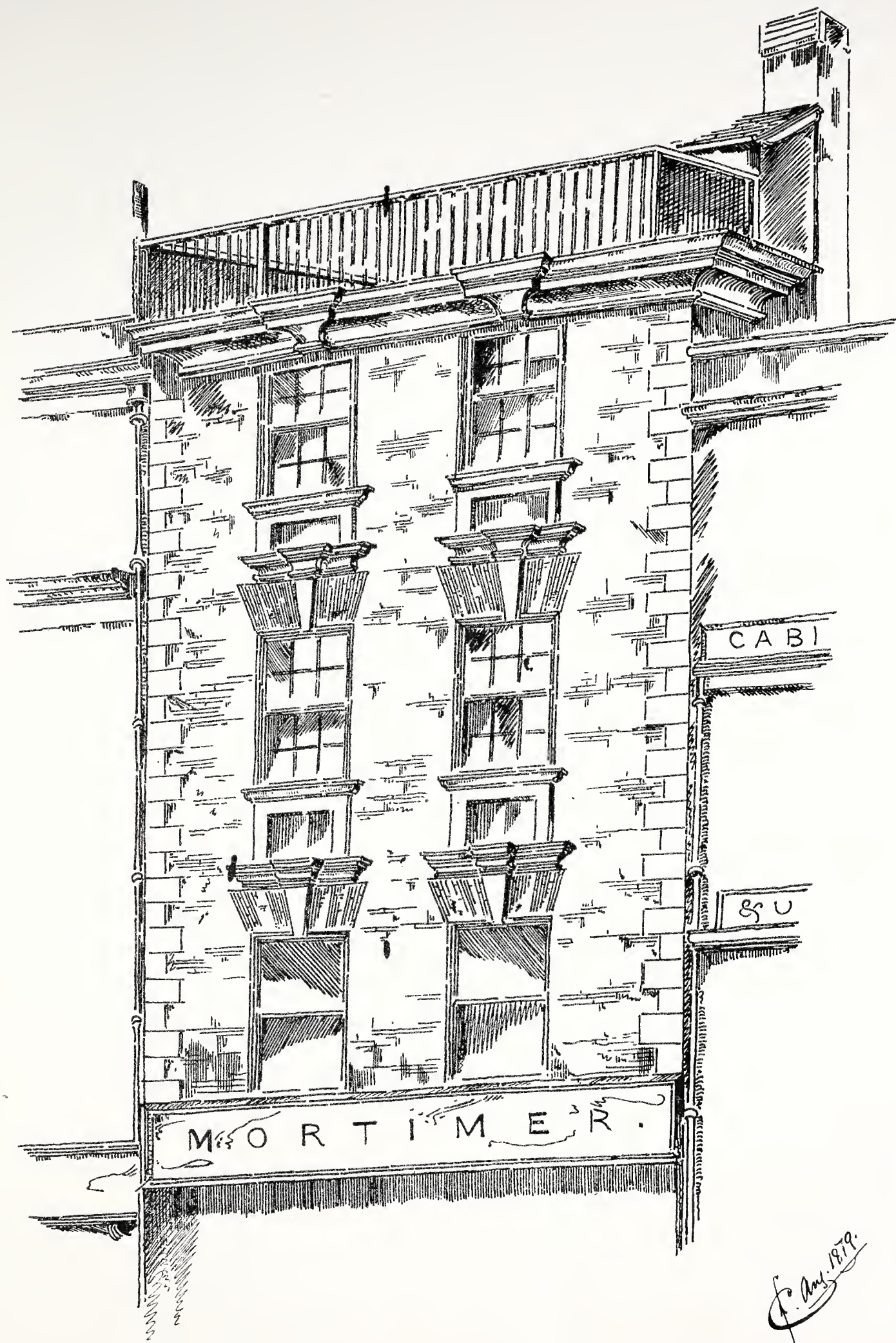


Plate XIII.







## PLATE XIV.

THESE two houses, of which the upper portions only have been considered worthy of illustration, are situated in the High Street, adjoining the Wilts and Dorset Banking premises, and were until recently occupied by the persons whose names appear over the shop windows. Since the sketch was made, the houses have been amalgamated, and are now used as one dwelling by Mr. Nix, Silversmith.

The shop fronts are quite modern, and the chief feature of interest in the upper portion of the elevation is the projecting bays on corbels, sheltered by the continuous "pent roofs," which also give considerable protection to the plastered wall surfaces.

There is no architectural relic internally.

In the street, in front of these shops, is an oak trap-door through which one may descend to a subterranean way which at this spot is about eight feet six inches deep, and respecting which much might be written. This subway commences somewhere in the neighbourhood of Lion's Holt, and meeting Longbrook Street at its lowest level, ascends the hill at a considerable depth below the surface, particularly as it approaches the top. At a point nearly opposite the entrance to the Eastgate Arcade, there is a branch which goes down the High Street and originally extended to the Old Conduit, which stood at the junction of North and South Streets. Opposite Castle Street, there is an arm which is said to communicate with Rougemont Castle. Returning again to the top of High Street, this subterranean way enters the site of the Eastgate Arcade, and about half-way through there is an abrupt bend in the direction of Catherine Street, and at the junction of Bampfylde and Catherine Streets another trap-door appears, from which point the passage is carried to the neighbourhood of the Bishop's Palace.

Both the depth and size of the tunnel vary very considerably, and the commonly accepted opinion is that the original purpose was to convey water to those parts of the City named.

It would seem, however, that this was not the only use to which it was put, for it doubtless served as a means of internal communication in troublous times, and as a proof of its antiquity it is only necessary to remark that in some places the arch is of Norman character.











## PLATE XV.

A SOLITARY house of its character, at the top of "Rack Street," now buried in greater obscurity than in its earlier days. It is quite reasonable to assume that this was originally the residence of a City Merchant, but it now gives shelter to several tenants, and in this respect is no exception to most of the houses in this immediate neighbourhood. The poles projecting beyond the attic window are for the purpose of utilizing the street as a Laundry.





Plate xv.

## PLATE XV.

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Plate xv.







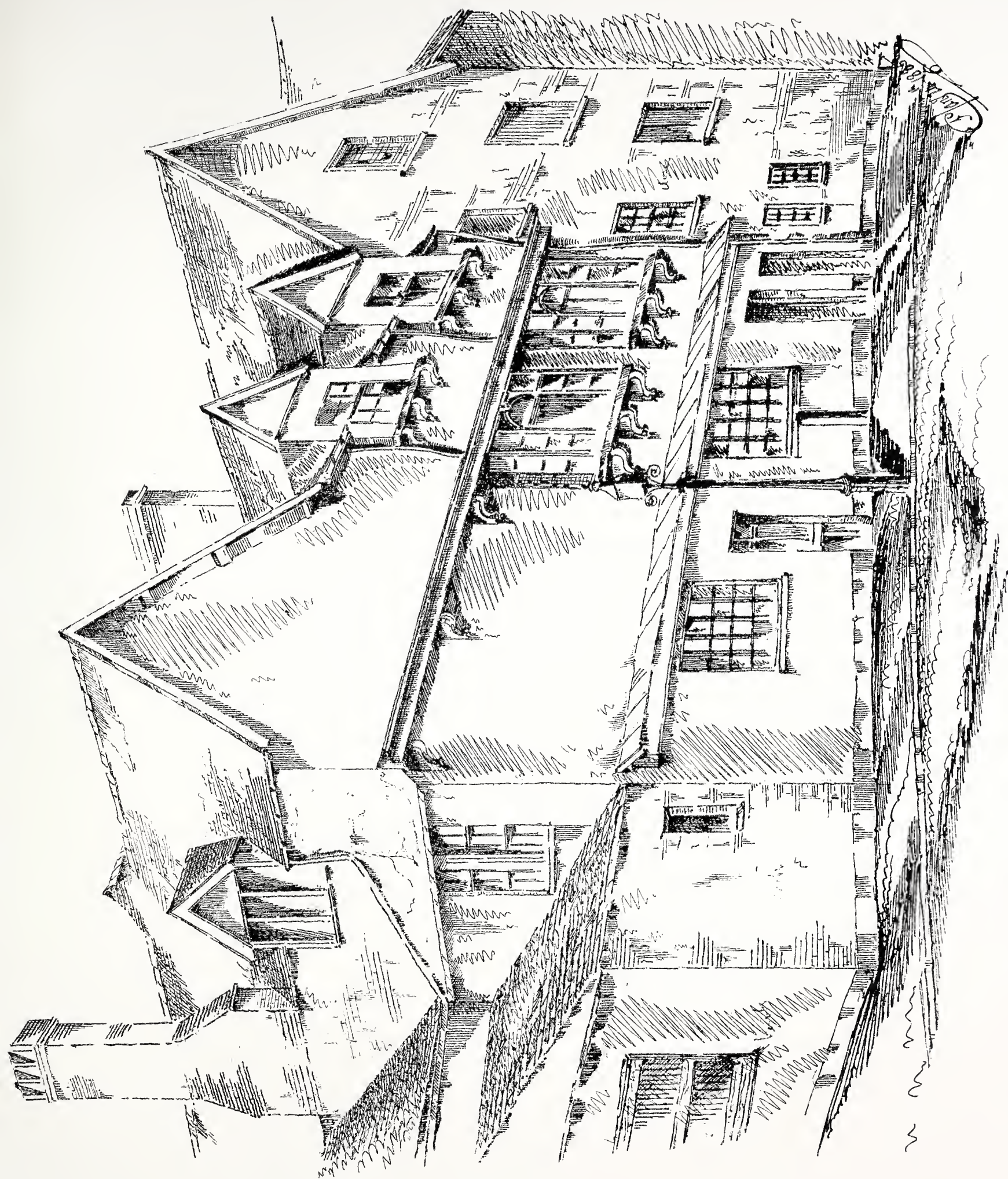
## PLATE XVI.

THIS is a picturesque group of buildings to be seen in Tudor Street leading out of the Exe Island. ("Tudor" is a corruption of "Teddar.")

The sky-line is well broken by the gables, but the severely plain character of the higher one, being without windows and simply plastered down, is a singular feature ; which, however, has the merit of throwing out into greater relief the dormers and bays below.

A portion of the building is used as a Malt-house by Messrs. Norman & Pring, the rest is appropriated to a dwelling.













## PLATE XVII.

THIS is also a house in Tudor Street, but nearer the Exe Island than that last described.

It is commonly believed that the property once belonged to ancestors of the late Sir John Duntze, who were merchants in this City, but upon what authority this report has gained currency I know not. There is certainly no evidence of such identity on the house itself, for the Arms on either side and between the windows on the first floor are not those of the Duntze family (a pascal lamb passant or), but on the contrary, point to the Tubervilles, whose names are associated with the history of Exeter from 1450 to 1578.

The scallopped work is of slate, and is locally considered, unique. I am afraid the skill of the artizan of the present day would be severely tested in the reproduction of a similar work. The whole of the front was originally treated alike, but according to the statement of an octogenarian living hard by, the upper portion was destroyed 50 or 60 years ago.

With regard to the escutcheons, the higher one has a rampant lion, crowned.

The central one is parti per pale: 1st a lion passant, 2nd ermine.

The lower one is charged with a Tudor rose, and in chief a crown.

Westcott gives as the Arms of Tuberville, argent a lion rampant, gules, crowned or.

John Tuberville, Sheriff of Devon 29, Henry VI., 1450.

James Tuberville, Bishop of Exeter — 1555.

Thomas Tuberville, Bailiff of Exeter 20, Elizabeth, 1578.

Having regard to the general architectural character of the house, as well as the evidence of the Arms, I should deem it probable that the said Thomas Tuberville was the builder and founder of the house.





Plate XVII.







## PLATE XVIII.

GRENDON'S Alms' Houses, otherwise known as the "Ten Cells," until 1881 stood near the top of Preston Street, and are said to have been founded in 1406 by Simon Grendon (who was thrice Mayor of Exeter) for ten poor women to dwell therein, calling the houses the "Ten Cells," and for the endowment of which he gave certain lands in the parish of St. Sidwell's, called "Culverlands."

The Deed vested the government of the said houses and the nominations thereto in the hands of the Mayor and Commonalty of the City. Jenkins says: that the ten women were—according to the superstition of the times—bound to celibacy, but widows were not excluded provided they did not enter into a second marriage. Several benefactions have been bestowed on the houses since their foundation, and the income appears to have assumed considerable proportions, for the original brick building has been replaced by an expensive erection of Pocombe stone in the Grendon Road.

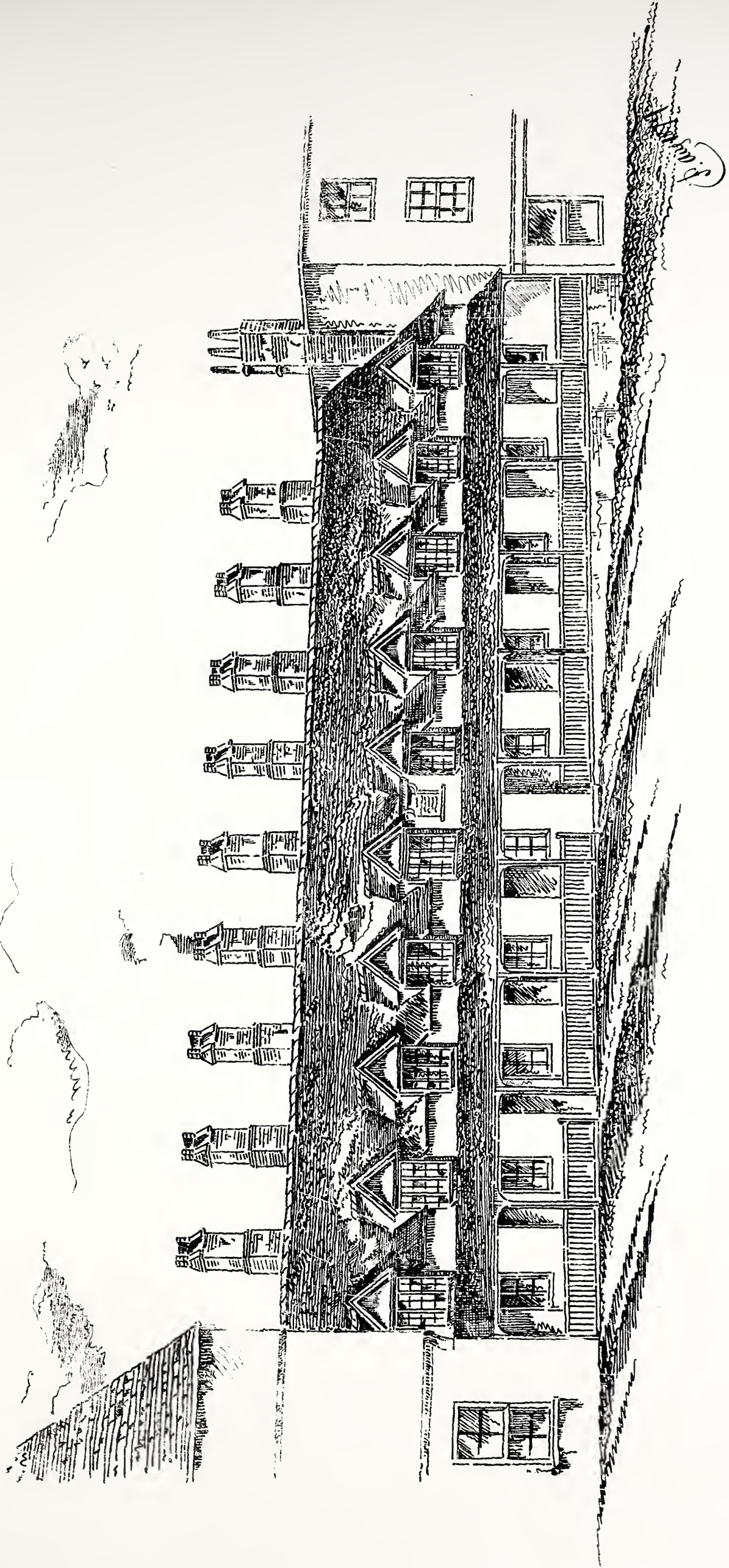


Plate xxviii.







## PLATE XIX.

THIS front, which may be found near the foot of North Street, belongs to what was originally a single house, although it is now let to separate tenants. The architecture is that which prevailed about the end of the sixteenth century, but I believe nothing is known of the origin of the house, or the precise date of its erection. Notwithstanding many unpardonable interferences, there is still sufficient indication of the important place this front once occupied in the street architecture of our City. The carving of the consoles and other features is especially bold, and around the lower first floor bay, there is a good specimen of a cast lead eaves gutter, of which so few remain.

The shop fronts—the higher first floor bow window, and the window in this gable all point to acts of Vandalism respecting which one can only deplore the fate to which the original work has fallen. It is, to me, a source of the greatest marvel that any person, however ignorant or indifferent, could persuade themselves to substitute the hideous bow window on the first floor, for what they must have destroyed in order to find a place for their own wretched handiwork.



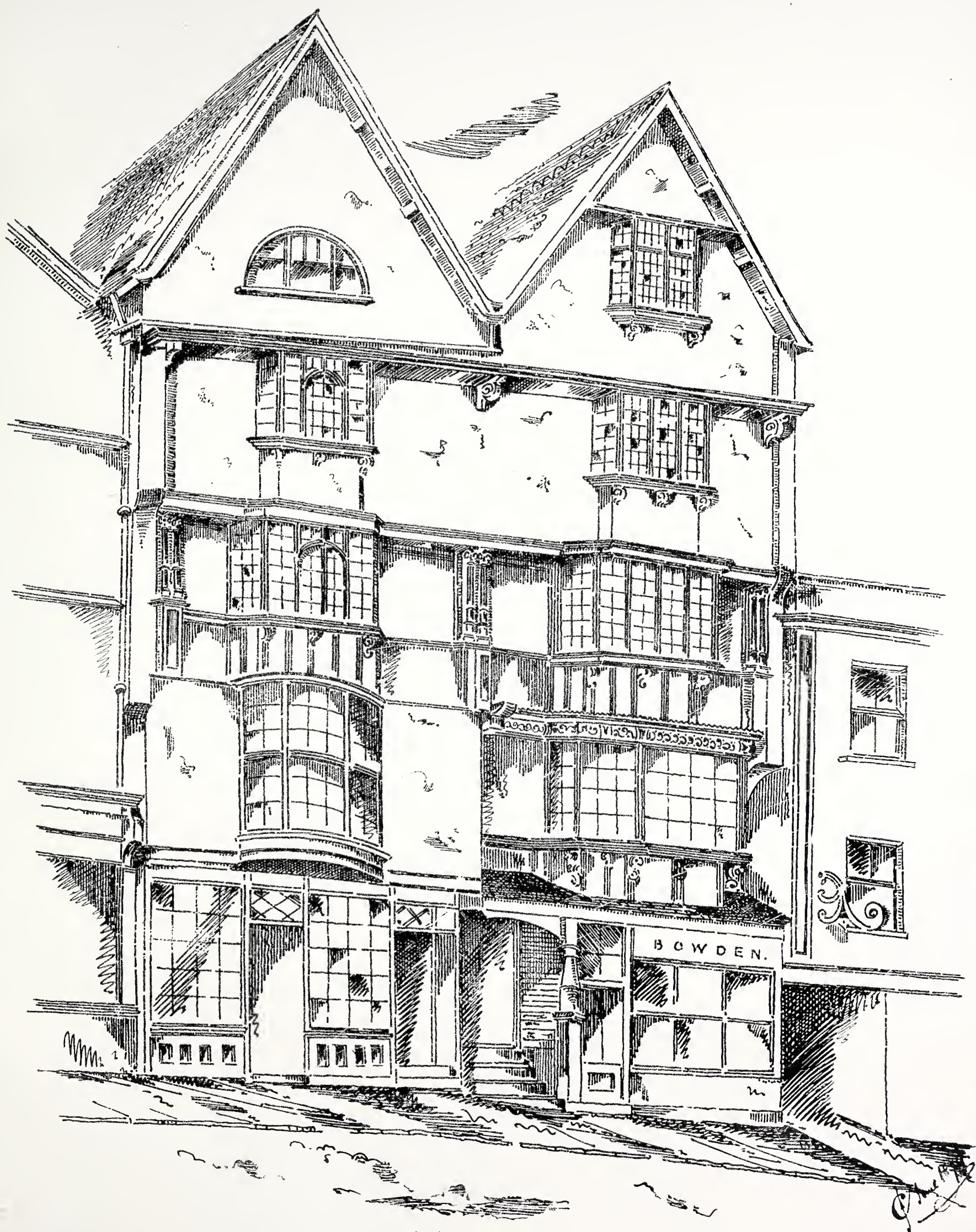


Plate XIX.









## PLATE XX.

IN going down through Coombe Street from South Street this house would be very readily detected on the right hand side of the way, for it is the only one of the character remaining in the street. It is now occupied by two tenants—one a Publican, the other a Fishmonger. Since the sketch was made, the front has been replastered down, and a portion of the roof recovered with slate, which endows it with quite a modern look. The noticeable features are the bold plain bays, without side lights; and the “pent roof” over the ground floor doors and windows.



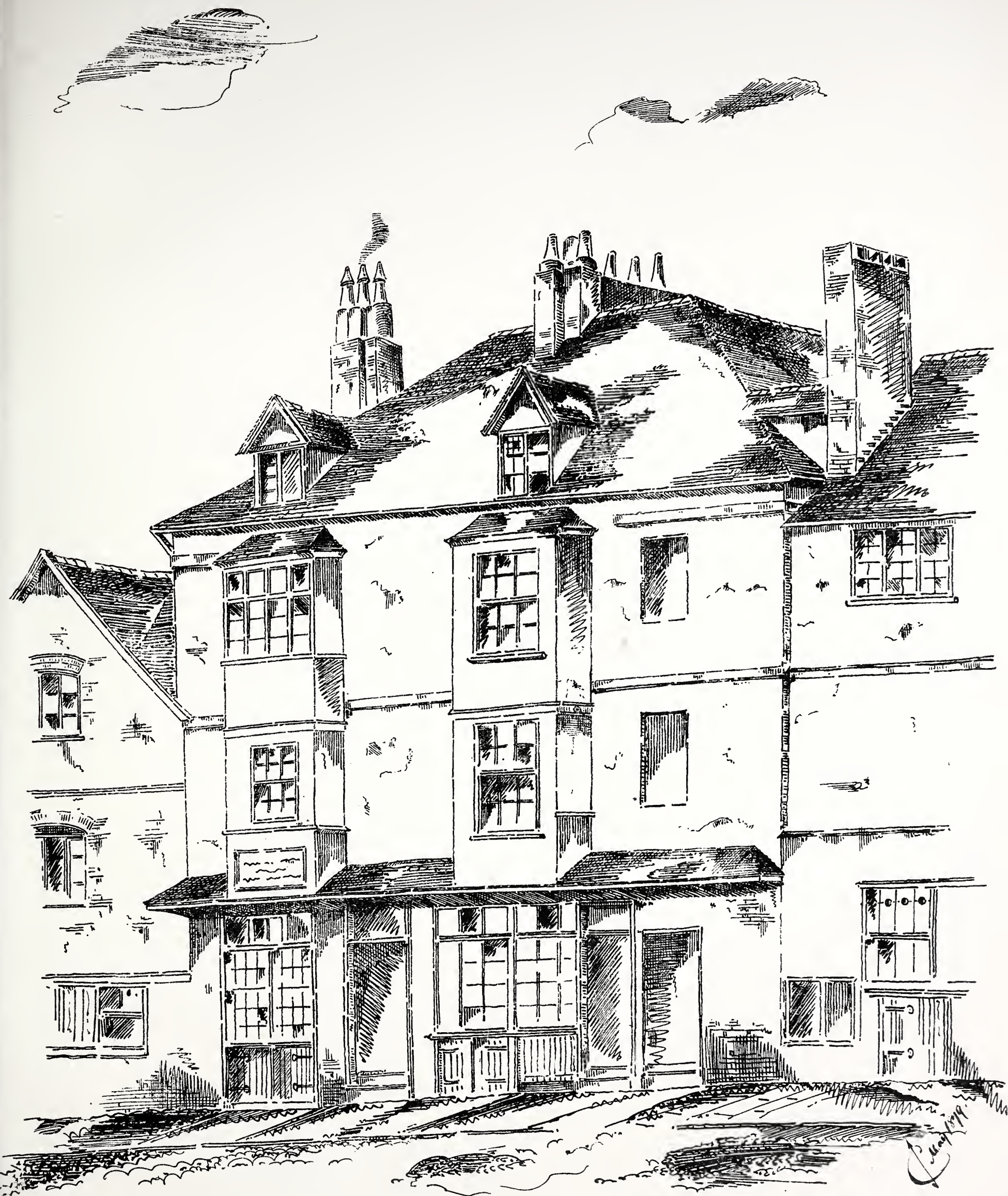


Plate XX.







## PLATE XXI.

AN example of late sixteenth or early seventeenth century work at the foot of South Street, for many years in the possession of the family of the Rev. J. W. Hedgeland, of Exeter, but now owned and occupied by Mrs. Nott, Butcher.

The projecting bay window has slightly dipped forward, thus giving an appearance of error in drawing, which however, is not the case.

The space on the first floor towards the street is now divided into two rooms, but originally it was all thrown into one. A drawing of an unusually bold plaster ceiling to this room will be found in Plate XXXIX.





Plate XXI.

*Note: - The first floor Bay has dipped outwards as indicated. There is no error in the perspective. H.*







## PLATE XXII.

THE very exhaustive papers which appeared in the "Exeter and Plymouth Gazette" about twelve months ago, from the pen of Mr. Robert Dymond, F.S.A., have disclosed all that is known respecting the Church of Allhallows, and also the house which is the subject of illustration, and which, until 1880, stood at the High Street corner of Goldsmith Street, and almost completely enveloped the Chancel of the Church. It is probable that this house, or at least some portion of it, dates from 1618, for in that year it is recorded that the Civic Corporation granted to Nicholas Duck, Esq., Robert Vilvayne, M.D., and 13 other parishioners for a term of 36 years, a shop with a storey over, newly erected, being in the possession of Peter Shapley, Goldsmith, together with another shop adjoining, for the yearly rental of 8s. It is a remarkable fact that the ground floor space occupied by these premises does not exceed 8 feet in width at the widest point, and is mostly not more than from 5 to 7 feet wide.

The precise date of the encroachment over the Chancel is not known, and the fact of its being permitted is still more mysterious, but in the middle of the last century there is a record which clearly indicates an extension beyond that in 1618. The house is rendered noteworthy from the fact that in it, Alderman Sir Matthew Wood, Bart., M.P., who was twice Lord Mayor of London, and father of the late Lord Chancellor Hatherley, learnt his business as a druggist, being apprenticed to Mr. Newton, Mr. Huggins' immediate predecessor.

With regard to the Church (of which a portion of the east gable of the Chancel appears on the Plate) there is much of historical interest contained in the papers above referred to. The first record of it is in 1191, but it was probably founded before the Conquest. The internal dimensions of the Nave are 33 ft. by 23 ft. 6 in.; Chancel, 15 ft. 8 in. by 11 ft. 6 in. There stood until 1822, when the last stage of it was taken down, a square Tower at the western end of the Nave; and some evidence is to hand which indicates that this Tower was erected about the year 1546. Architecturally, the Church has little or no value.

Allhallows was one of the 20 Churches deemed unnecessary, and put up for sale by auction during the Puritan ascendancy in the Chamber about the middle of the seventeenth century, but Dr. Vilvayne purchased it for £50 for the use of his fellow parishioners.

For half a century previous to 1820 the Church had been closed except for Vestry Meetings, and about this date an Act of Parliament was obtained for pulling the fabric down. Circumstances however intervened, and in 1822, instead of demolition, considerable restoration, but of a tasteless character, was carried out.

It has been the author's privilege to have been engaged within the past two years in completely restoring both the interior of the Church and the exterior of the Chancel; and it is due to the energy of the present Rector and his parishioners that this work has been done in the face of threatened demolition for the third time during its history.



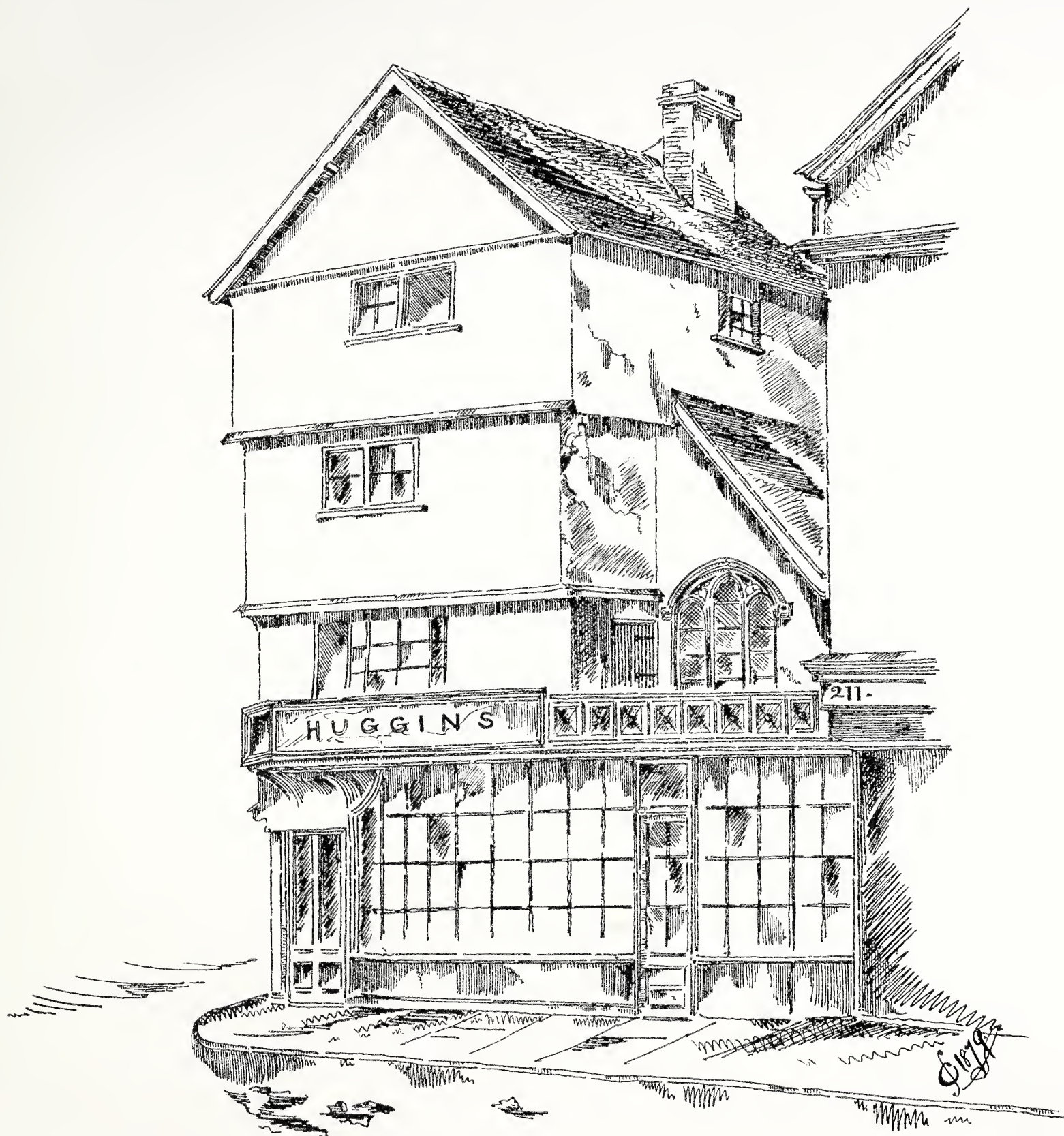


Plate XXII.







### PLATE XXIII.

THE bold and characteristic red brick "Queen Anne" front to the house occupied for business purposes by Messrs. Gould & Allen, has long been the most striking feature in entering the City through Queen Street; and with regard to its neighbours (also shewn on the accompanying Plate, and according to a date on the interior, erected in 1566), it has been humourously remarked that these, and houses of a like character were designed before the age of umbrellas, so that people might run along the pavement fully protected by the overhanging storeys! But this by the way. In this, as in most instances, the old Mediæval Builders did not begrudge either the quantity or the quality of British oak, and with what results we may see after a lapse of more than three centuries.





Plate XXIII.









## PLATE XXIV.

A SKETCH of Madford House, respecting which Mr. Robert Dymond, F.S.A., has written the following very interesting account in the notes to a book entitled "Henry VII., Prince Arthur, and Cardinal Morton," by the Rev. T. Mozeley. Mr. Dymond says: "Those who take their walks abroad in the neighbourhood of Exeter must often have noticed in Madford Lane a curious and now decaying mansion, evidently dating from the end of the sixteenth, or beginning of the seventeenth century. This once handsome structure was built for his own habitation by Sir John Smyth, a prosperous Merchant, who filled the office of Mayor of Exeter in 1586 and 1607, and represented Exeter in the Parliament of 1603. The name of Madford (recently corrupted to Matford) was no doubt adopted by Sir George from the place of his second wife's birth, near Launceston. He was succeeded at his death in 1619 by his son and heir Nicholas, who also won the honour of Knighthood, and who dwelt at Larkbeare House."

The coat of arms over the archway to the porch is the Royal Arms of the time of Elizabeth. The property now belongs to John Milford, Esq., of Exeter.



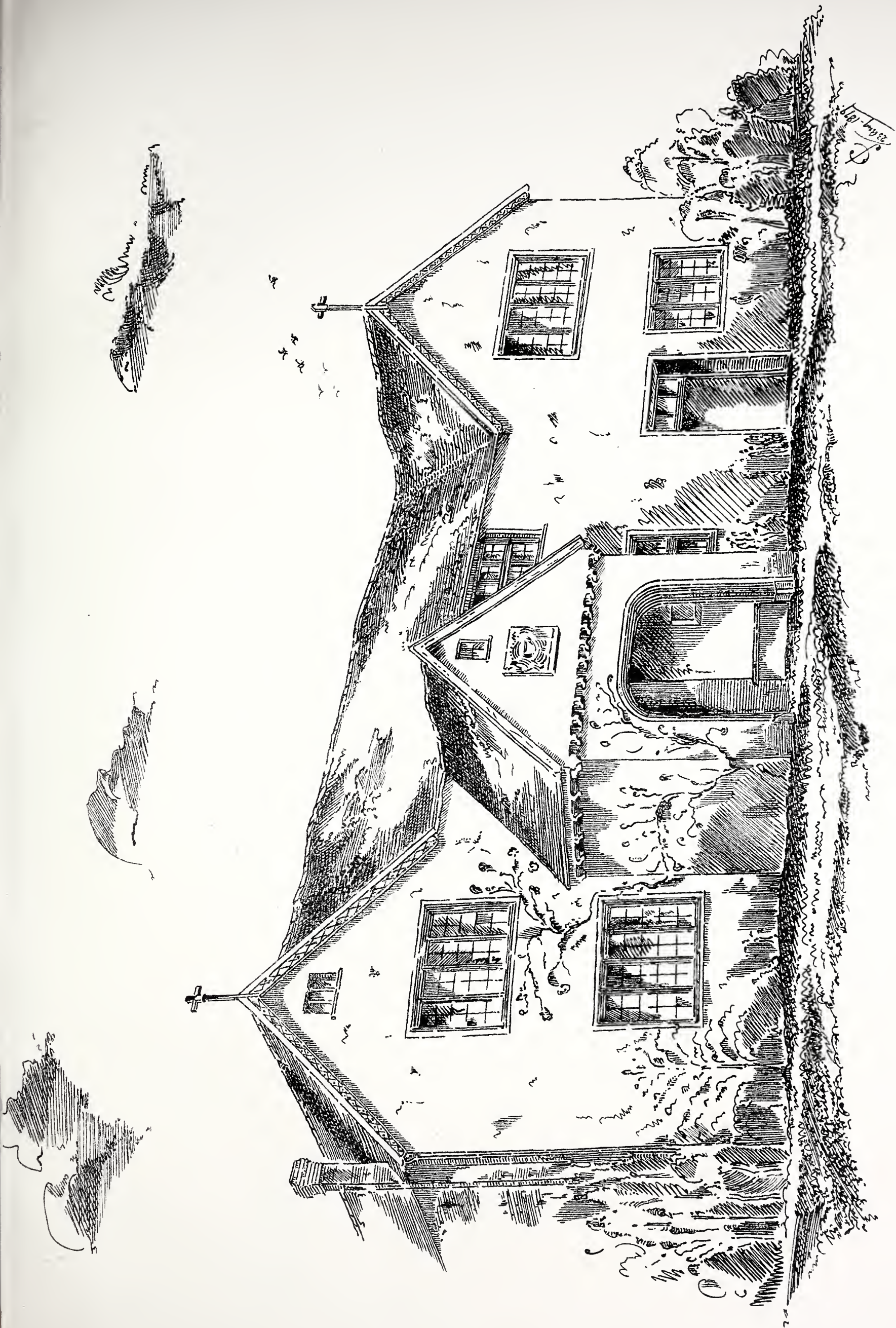








PLATE XXV.

A PICTURESQUE Street Scene at the Cathedral Yard, corner of  
St. Martin's Lane, looking up Catherine Street.





Plate xxv.









## PLATE XXVI.

THE subject here illustrated is in close proximity to the last and includes the west front of St. Martin's Church, of perpendicular character, and also what was originally known by the name of "Mol's Coffee House"—a much frequented place of resort in former days. Mol was an Italian, who doubtless found his way to our country and to Exeter during the palmy period of the woollen trade, in a certain branch of which industry it is said the Italian workmen excelled all others. I am indebted to the present occupier, Mr. Worth, for some details in this account which he alone—having spent much time in the search—could give, and which I am glad to know will be very considerably augmented in an account which Mr. Worth intends eventually to make public.

Internally the most interesting room is that on the first floor looking towards The Close. The walls are lined to their full height with wood panelling of a plain character, but the chimney-piece and original ceiling are gone. Around all four sides of the room and just underneath the ceiling are emblazoned on small shields about 6 inches square, no less than 46 Coats of Arms, and amongst them are to be found the following, viz., those of—

Paulet	Earl of Winchester.	Bourchier	Earl of Bath.
Vere	Earl of Oxford.	Herbert	Earl of Pembroke.
Percy	Earl of Northumberland.	Seymour	Lord Proctor in Edward VI's. reign.
Talbot	Earl of Shrewsbury.	Devereux	Earl of Essex.
Stanley	Earl of Derby.	Sackville	Earl of Dorset.
Henry	Earl of Worcester.	Cecil	Earl of Burleigh.
Manners	Earl of Rutland.	Willoughby	Earl of Willoughby.
Clifford	Earl of Cumberland.	Courtenay	Earl of Devon.
The Duke of Bedford.		Worth.	
Lord Petre.		Champernowne.	
Sir Walter Raleigh.		Fortescue.	
Sir Charles Blount.		Carey.	
Sir John Dennis.		Davey.	
Sir Francis Drake.		Monk.	
Sir George Stucley of Stucley.		Hankford of Annery.	
Carew of Haccombe.		Harris of Hayne.	
Chichester.		Kirkham of Kirkham.	
Fulford of Fulford.		Southcott.	
Otho Gilbert.		Bluett of Holcombe Rogus, &c.	

It is scarcely necessary to explain that the whole of the gable with the balustrade over the bays is quite a modern innovation, and when put up displaced something much more in keeping with the rest of the original work. Up to 1806 there was to be seen in the old gable the Royal Arms of Elizabeth bearing the date 1596. I am glad to be able to note that within the past few months this interesting record has been restored on a new tablet resembling as closely as possible the original.





Plate XXVI.







## PLATE XXVII.

THE Rev. J. and Mrs. Hellins, who occupy this house in the Cathedral Close, have kindly supplied me with an account from which most of the facts contained in the following notice have been gathered.

This is said to have been the town house of the Abbots of Buckfastleigh, which they leased occasionally, as is found from Lacy's Register dated October 27th, 1431. Although it is not so stated, yet it is clear that there must have been either a considerable modification, or an entire re-erection of the original building, for the style of architecture did not prevail for more than a century later than the above date. At the dissolution of the Abbey, the possession of this town house fell to the Crown, and King Henry VIII. granted it on the 28th September, 1545, to George Rolle, of Stevenstone, Esquire, the founder of the present family of that name, and it was generally occupied by members of the Rolle family for nearly 200 years. In the spring of 1669, Cosmo III., Grand Duke of Tuscany, visited Exeter on his road from Falmouth to London, and was entertained by Sir John Rolle with his sons John and Denys Rolle "at his house in the Close."

In 1737, Henry Rolle sold the property to Mr. Thomas Hesketh, and at his death without issue it passed to his nephew Mr. Edward Chute. In 1775, Mr. James Rodd became the fortunate owner, he having purchased the house of Mr. Joseph Traine, into whose hands it had passed. In February, 1822, Mr. Rodd sold it to the late Mr. Henry James, Solicitor, at whose death it was purchased by the Dean and Chapter in 1847, and from them it has passed to the Ecclesiastical Commissioners.

Over the archway to the Porch is the Coat of Arms of the Rodd family (motto— "Vincit Veritas.") Internally, there is wood panelling of rather poor character in the room over the Porch, but what was originally the Refectory must have been a very handsome room. It occupied the whole length of the left-hand wing of the building, was on the first floor level, and had a semi-octagonal plaster ceiling, now destroyed in order to make way for a perfectly plain flat ceiling at a lower level.

At one end of the room, in the spandril above the springing of the roof, is the Royal Arms, and at the other end in a corresponding position there are three Coats of Arms, doubtless belonging to families with whom the house has been in times past identified.





Plate XXVII.







## PLATE XXVIII.

THIS Quadrangle, which is situated on the eastern side of The Close, is unique so far as Exeter is concerned, and has recently been renovated and restored in a highly creditable manner. The Misses Marriott who reside here, and who entirely appreciate the associations of their home, have kindly placed at my disposal some notes and information of interest; but in the absence of well-authenticated records, much of what is said is merely a natural deduction from evidence at hand, which, however, may be looked upon as being more than ordinarily reliable.

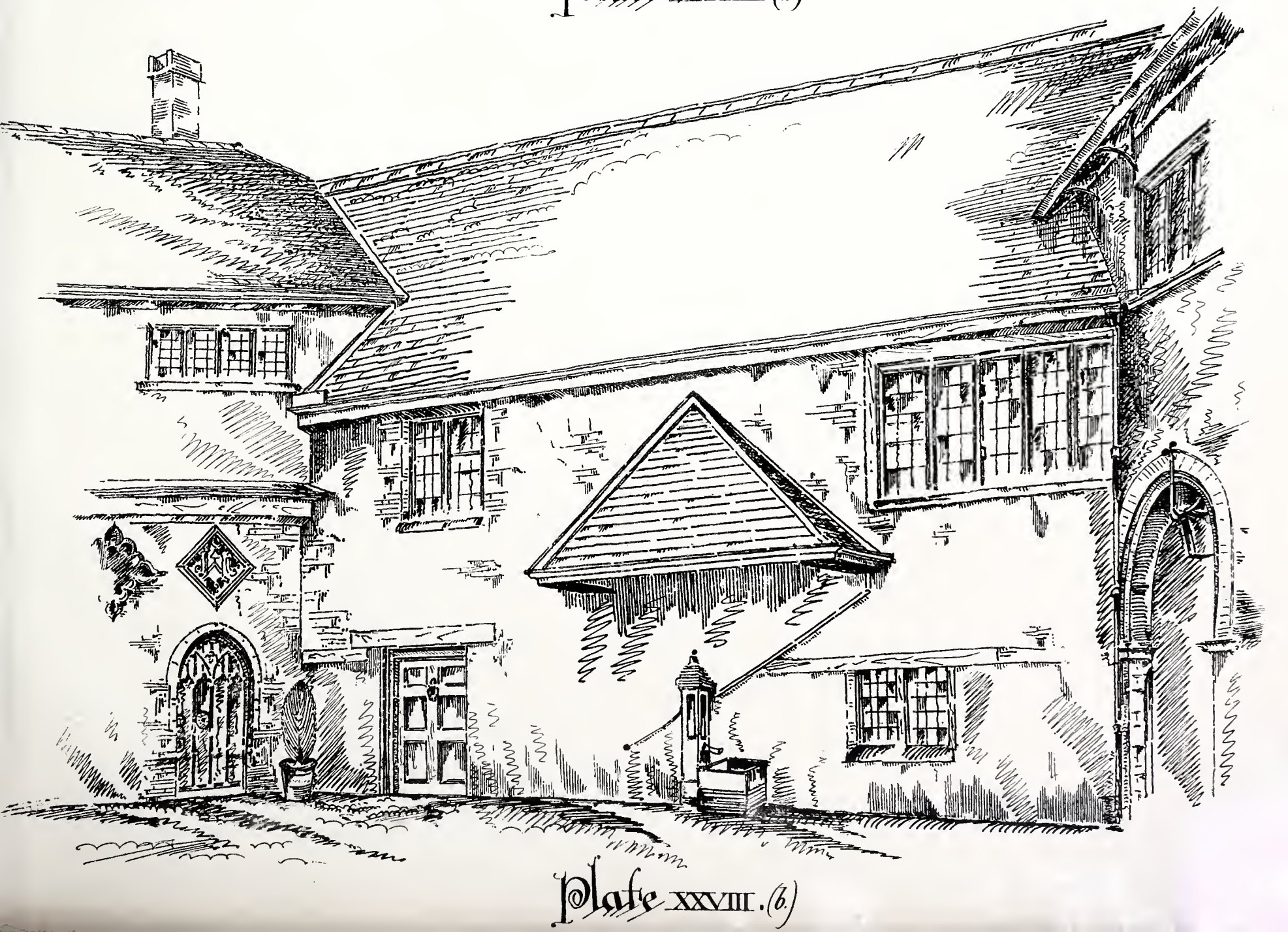
The Arms of Bishop Oldham over the Tudor doorway near the south-east corner of the yard, and which originally opened into the Refectory, at once seem to indicate both the date and purposes of the buildings. Bishop Oldham lived in the reign of Henry VIII., and doubtless resided here, and in the oak-traceried ceiling of the Refectory (only a portion of which unfortunately remains), there are also to be seen the Arms both of Bishop Fox and Bishop Lacey. In another place in the same ceiling are the Courtenay Arms of the second house.

The small entrance hall in the north-east corner of the yard has a ceiling of similar character to that just described, but picked out in colors of light blue and carmine. In this ceiling are to be found the Arms of England and France combined; Bishop Oldham's family Arms in one case separate, and in another they are impaled with those of the See of Exeter. There are also the "Stafford Knot," the White Hart "trippant," which was one of the badges of the House of York, and one or two others unknown. The eastern side of the Quadrangle seems to have been entirely occupied by the Refectory.

The southern side contained the buttery, kitchen, and other offices, and the northern side the staircase, hall, and chapel.

The entrance from The Close is through a characteristic round-headed door opening with a door of Jacobean character. Over the arch, are the Arms of Bishop Cotton. The way into the Quadrangle is covered by the first floor rooms, the massive oak joists being visible. A similar archway, but without a door, is at the other end of this covered passage, and over the inside of this arch are the Arms of the Archdeaconry of Barnstaple. Two or three valuable pieces of modelling are affixed to the walls of the staircase, including Thorwaldsen's "Day and Night," and Flaxman's "Mercury and Pandora," together with a scene from Homer, by the same sculptor. These were all fixed here by the late Mr. Gendall, who used the premises for a certain period as a studio. The Chapel, already mentioned, deserves special reference. It is situated over the Porch in the north-east angle, and its present size is 12 ft. by 8 ft. 9 in., although I think there is evidence that the larger dimension was still larger originally. It was doubtless during the reign of James I., or early in the 17th century, that the "waggon" shaped plaster ceiling (which is handsome of its kind) was put up, probably to avoid the cost of restoring an open timber roof. In the centre of the 15th century window (seen in the drawing) may be noticed on the inside, a stone corbel worked in connection with the sill, and which strongly points to an Altar and Crucifix. Time has changed all this as it changes all things else, and this once consecrated apartment has now become a bedroom.













## PLATE XXIX.

THIS is perhaps the best preserved example of 17th century work left to us, the periodical restorations having been carried out in a truly conservative spirit, and in a most skilful manner. The building is to be found in the High Street (No. 227,) and is occupied and owned by Messrs. J. and G. Ross, who have given abundant proof that they well know how to value so excellent a specimen of the handiwork of those who live in the present more than in the past. The house dates from about 1650 to 1670, and was doubtless built by one of the wealthy City Merchants, who had by this time commenced to forsake the hitherto more fashionable lower end, and to move higher up. The first reference we have, is the record that the house was sold to the Chamber by John Heath, Town Clerk, and afterwards Recorder and Judge of the Common Pleas, in 1759. The Chamber, however, again disposed of the premises in 1790; the Judge's lodgings (for which purpose they had been purchased) having been removed elsewhere. The street front was restored in 1878, and the gay and varied colouring is in perfect harmony with the architecture, and in fact enhances its general effect.

Considerable alterations were also made inside the building in 1883, the whole of the work having been done without stint, and with an evident desire to preserve and improve what was originally designed with so much taste and ability.



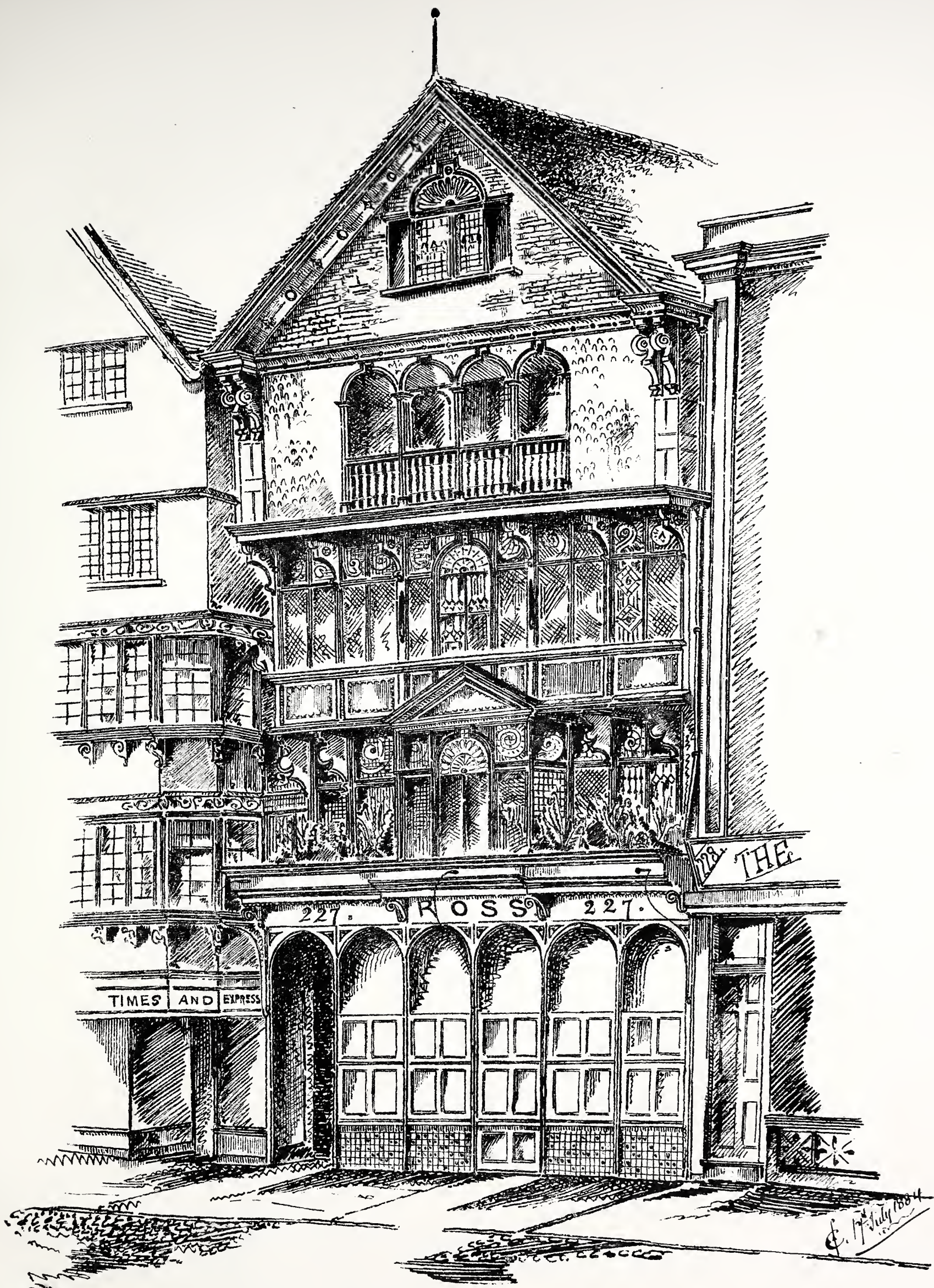


Plate xxix.







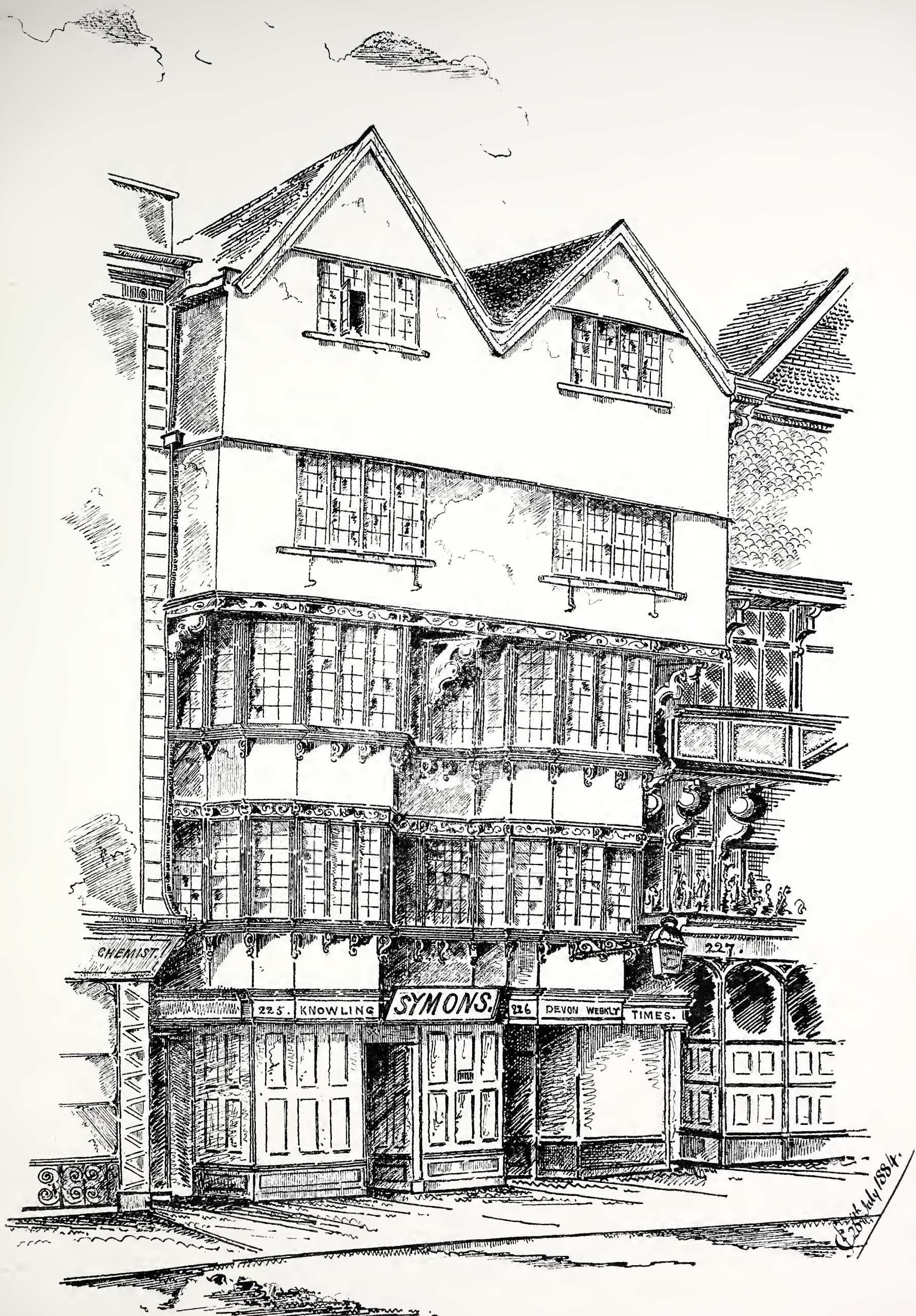


## PLATE XXX.

No. 227, High Street, adjoining the premises of Messrs. J. and G. Ross, is now divided, and mainly occupied by the Proprietors of the "Devon Weekly Times" and "Evening Express." The house probably dates from the latter end of the 16th century—quite a century earlier than an old lead Tank in the yard at the rear, which bears the date of 1696 on its side. In early days, one Simon Snow, an eminent City Merchant, and Mayor in 1653, resided here. This worthy Citizen also represented Exeter in the Long Parliament, which commenced in 1640. After passing through the hands of various owners, the premises were finally purchased by Mr. Robert Trewman, one of the original proprietors of the "Exeter Flying Post," who carried on business here as a printer and publisher, from 1781 up to within 25 years of the present date. The present owner is Mr. G. R. Trewman, of Exmouth, grandson of the said Robert Trewman.

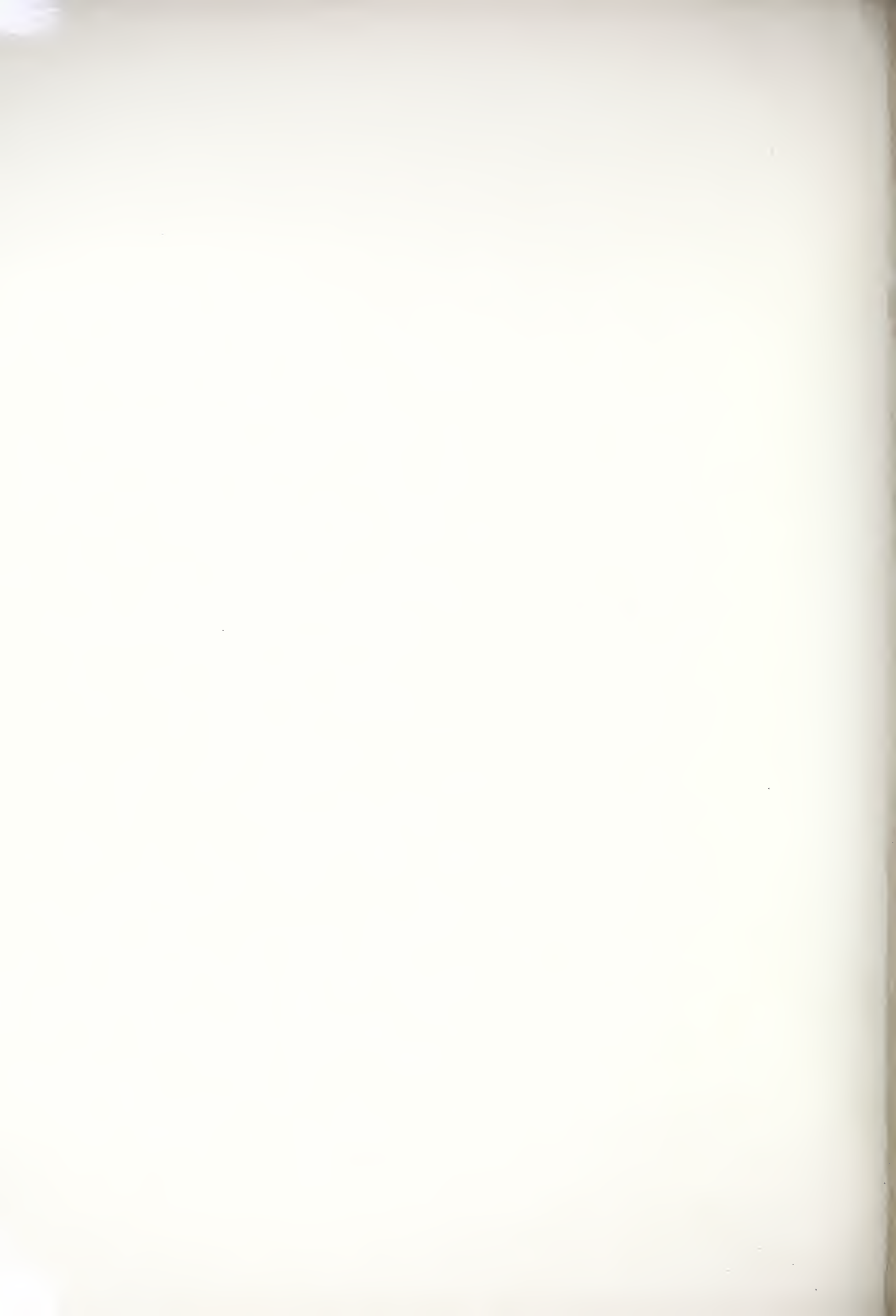
I think there is abundant reason to conclude that the upper portion of the streetfront is no part of the original design, or that it has, at any rate, been considerably altered and interfered with; for the character of the work is not at all equal to that below. The carving of the consoles and friezes is most spirited, and it is impossible in so small a drawing to even faintly indicate it. As usual, the painter has been indefatigable for a long period of years, and has well-nigh succeeded in obliterating both the sharpness of the mouldings and the delicacy of the carving.





Printed July 1884.







## PLATE XXXI.

THIS sketch shews nearly all that now remains to us of what was once known as "The Vicars' College," within the precincts of which dwelt the body of Vicars Choral of the Cathedral. Some description of the general plan and appointments of these buildings may be of value. At the western end, and facing South Street, was the College Dining Hall, which still exists, although used for a different purpose.

A passage-way divided the Dining Hall from the College Kitchen, which was subsequently converted into an Inn, known by the same name, then by the name of "The Bear," and finally into a Pawnbroker's Shop. The Inn bore an interesting pictorial sign, representing an old clergyman smoking his peaceful pipe by the fire, and the cook attending to her duties. Only about 15 years ago the original Ogee arch of the kitchen fire-place was discovered, when preparations were being made for the erection of the Pawnbroker's premises. Going from the Dining Hall and Kitchen towards the Close, the passage-way, or narrow street, was flanked on either side by residences of the character of those shewn on the present plate, and of which only these remain. There was both an outer and inner gateway, or gatehouse, towards the Close. Over the outer one stood a three-storied house, and immediately above the arch itself were the Arms of Bishop Oldham, who was a munificent contributor to the funds of the College. Above these were the Royal Arms, and on either side, there was a niche for a figure.

This three-storied house was of a much later date than the buildings generally, and was doubtless erected as a kind of lodge or enclosure to the whole. The inner gatehouse, demolished in 1872, had a room above, which was used as a Muniment Room, and contained the official books and documents of the College, now removed to a large coffer in the Dining Hall. The sweeping away of the buildings, both towards the Close and on the south side, had the advantage of exposing the Deanery, and further of allowing of an enlargement which was carried out during the time of the late Dean Boyd. The first settlement of the Vicars Choral in the College was in the 14th century, during the time of Bishop Branlyngham, who is said to have "built for them a public hall, private chambers, a kitchen, and all suitable offices." Prior to this period they had their residences in St. Martin's Lane. Bishop Oldham's Treasurer (John Ryse,) rebuilt the College Hall, which fact the better explains the character of its architecture.

It is satisfactory to note that Mr. George Townsend, of Palace Gate, made pencil sketches of most of the buildings destroyed from the actual spot, and he has also from time to time gathered fragments of information, for which I have reasons to be personally grateful to him.





July 9th 1865





PLATES XXXII., XXXIII., XXXIV., XXXV., and XXXVI.

*Exeter Guildhall.*

THE best account that I have met with is to be found in Oliver's "History of the City of Exeter," and from it these particulars are largely drawn. According to Dr. Oliver, the present front was "piled up" in the place of a former Chapel in the year 1593. It is, however, a question of taste whether or not the existing erection is the "tasteless substitute" which the learned writer pronounces it to be. A Poet has said—

"Talk what you will of taste my friend, you'll find  
Two of a taste as soon as of a mind."

Personally, I confess to a feeling of gratitude that the quaint and well-pronounced Elizabethan structure has survived both the sweeping strides of modern improvements, and the ruthless hand of time, although, with regard to the latter, there are only two unmistakable indications of its silent but potent force. Time has been truly said to be the greatest of all tyrants, but I could accept the inevitable, could I forget that it is not time alone which is responsible for all the damage. I well remember how on the occasion of a royal marriage, the beauty of many of the string-courses and other mouldings was marred in the cause of loyalty, through the careless fixing of numerous gas pipes and devices.

The Guildhall (said to have been built about 1466) is 62 ft. 9 in. long, 25 ft. wide, and 32 ft. 6 in. from the floor to the extreme point in the ceiling.

The roof is what is known as a "waggon roof," and is a good example of its kind. Portions of the mouldings and the bosses are gilded, but I believe this has been done within the last half-a-century; the woodwork is very dark, and oak appears to have been used for all the principal framings.





The Hall is surrounded with a very handsome dado of carved and richly-moulded framework, in which variety of design in the carving is accomplished with remarkable success.

"A Strait Prison in the pit of the Guildhall" is mentioned in the "Act Book," to which Richard Sweete was consigned on the 19th of December, 1561, for forty days in solitary confinement, "there to be fed on bread and water for incontinence." This prison, (which it is scarcely necessary to add, does not at present exist, or, if so, has no external feature of its existence,) is said to have been 17ft. long, 15 ft. wide, and 6 ft. high.

The Chapel referred to above, and dedicated to St. George and St. John the Baptist, appears to have stood in front of the Hall, and there was also a Priest's Apartment over, the Priest being obliged to officiate in person, or by Deputy every day.

At the suppression of Chantries, soon after the accession of Edward VI., the plate of the Chapel was sold for £22 5s. 8d. The Bell is still preserved on the premises, and on it is the following inscription: "Celi Regina me protege queso ruinâ."

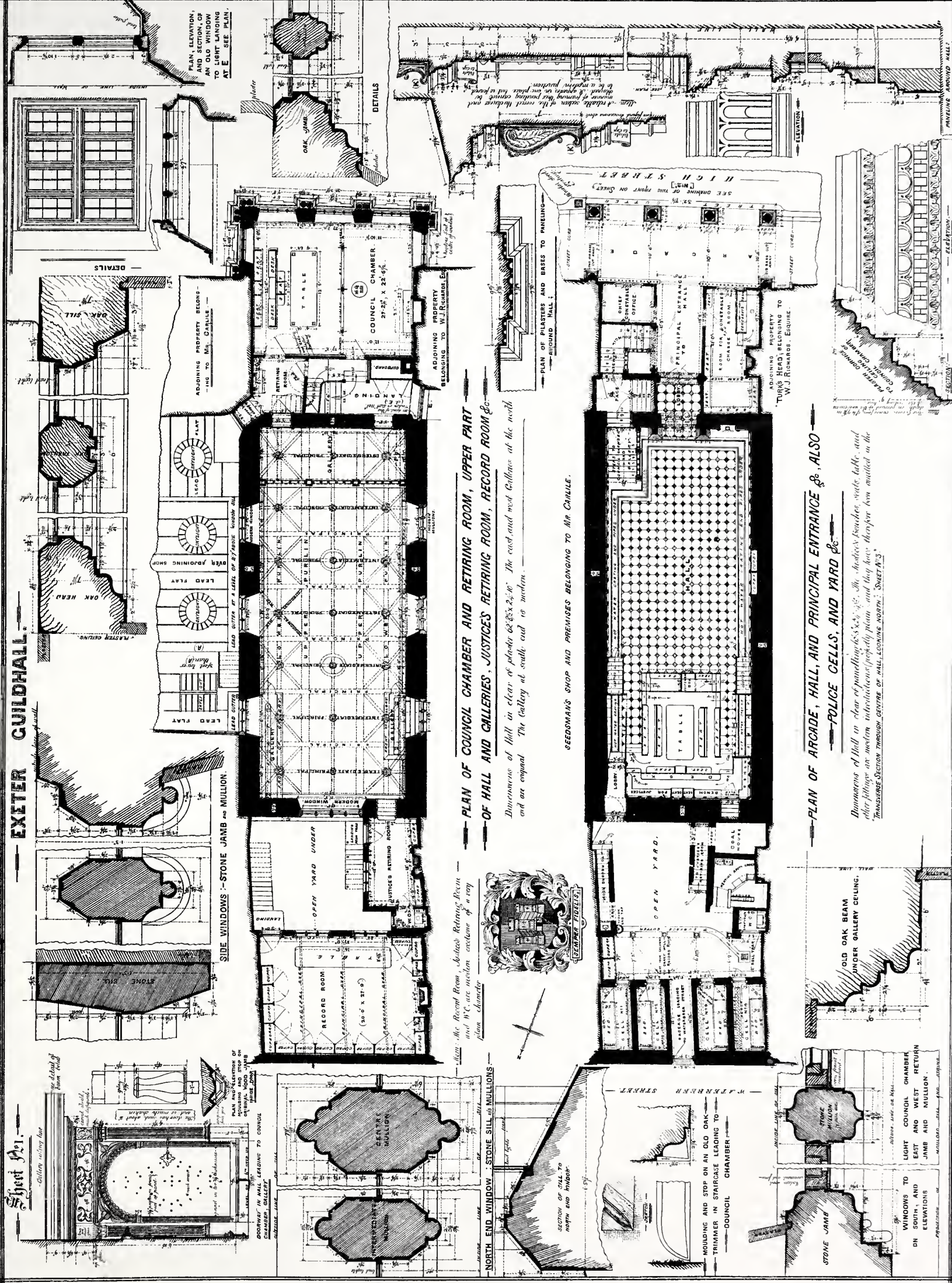
A more lengthy description is hardly admissible, although more might be written.

The many scenes that have been enacted in the street immediately around and in front of the four sturdy granite columns are an interesting subject of contemplation. Upon several occasions the "Riot Act" has been read from the upper windows, and every stirring event, both local and national, has found its warmest demonstration around this spot.\*

\* The four sheets of measured drawings were awarded the Silver Medal of the Royal Institute of British Architects in 1875, and were published in "The Building News," in April of the same year. Although the photographic reproductions are exceedingly sharp, yet the great reduction in size, necessary for the purposes of publication, gives but an inadequate idea of the original drawings.







View: the Record Room, Justices Retiring Room and W.C. are within enclosure of a very plain chamber

Dimensions of Hall in clear of pillars 62' 8 1/2" x 24' 0". The east and west Galleries at the north end are equal. The gallery at south end is wider.

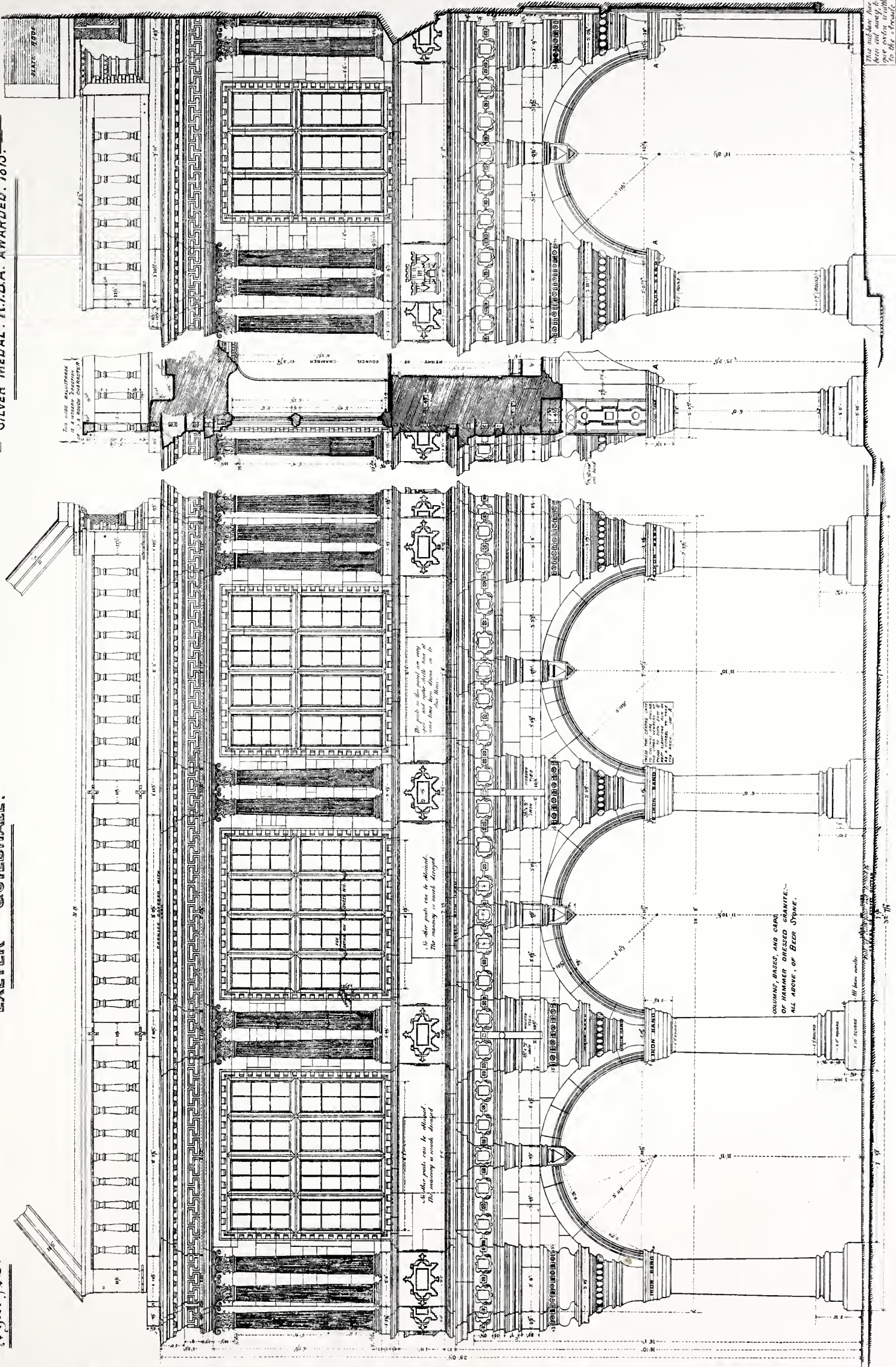
SEEDSMAN'S SHOP AND PREMISES BELONGING TO MR CHILLIE.

Dimensions of Hall in clear of pillars 62' 8 1/2" x 24' 0". The Justices' benches, water table, and other fittings are within individual's property plan, and they have therefore been omitted in the TRANSVERSE SECTION THROUGH CENTRE OF HALL LOOKING NORTH. SHEET No. 2.









SOUTH ELEVATION.

All joints appear from actual measurement. No whole of the masonry is shown, but only the masonry which is shown.

VERTICAL SECTION.

EAST RETURN ELEVATION.

The masonry shown is similar except that the masonry is shown in the north and the masonry is shown in the south.









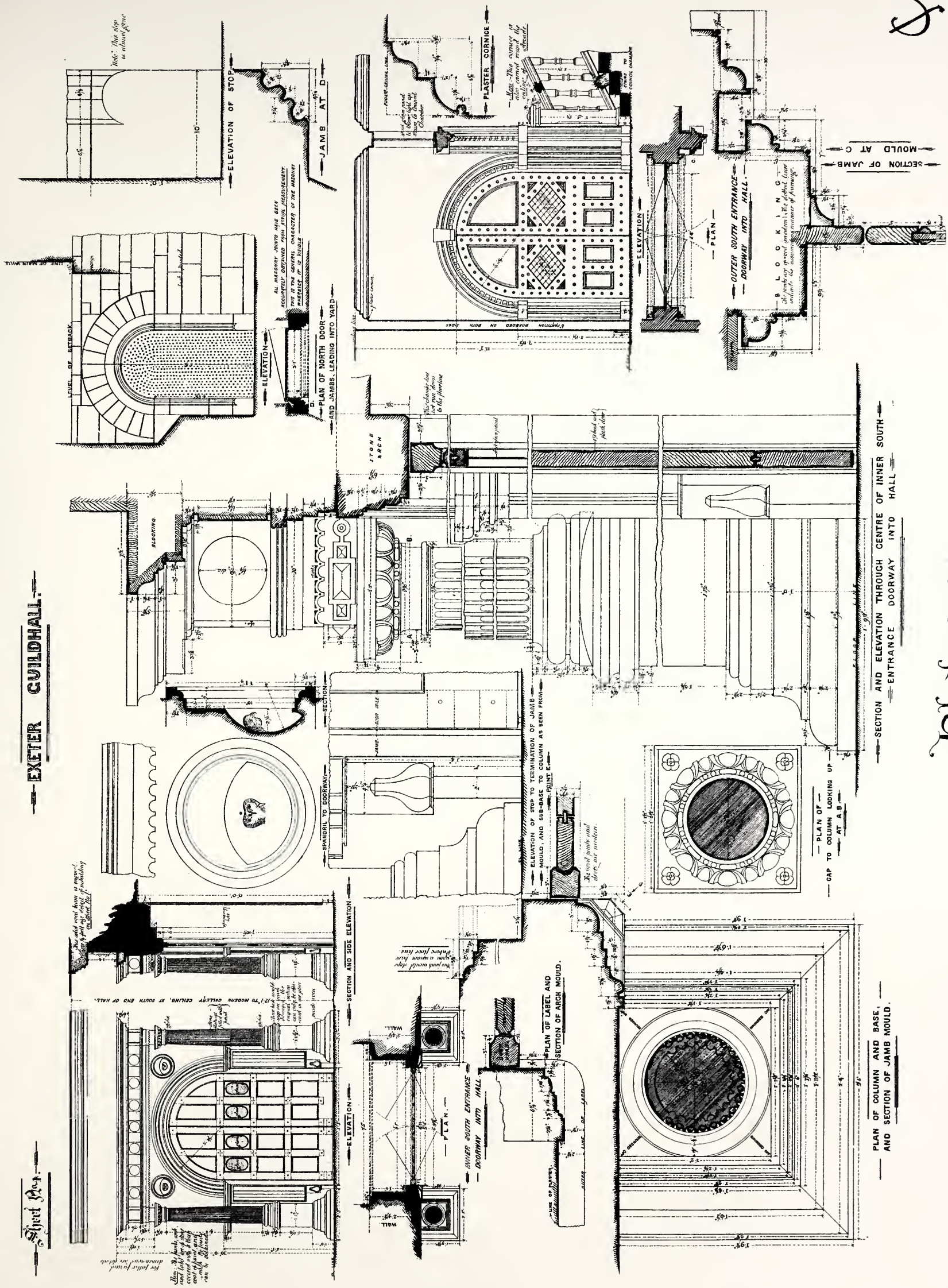






Exeter Guildhall.

EXETER GUILDHALL.



PLAN OF COLUMN AND BASE, AND SECTION OF JAMB MOULD.

SECTION AND ELEVATION THROUGH CENTRE OF INNER SOUTH ENTRANCE DOORWAY INTO HALL.

PLAN OF GAP TO COLUMN LOOKING UP AT A B.

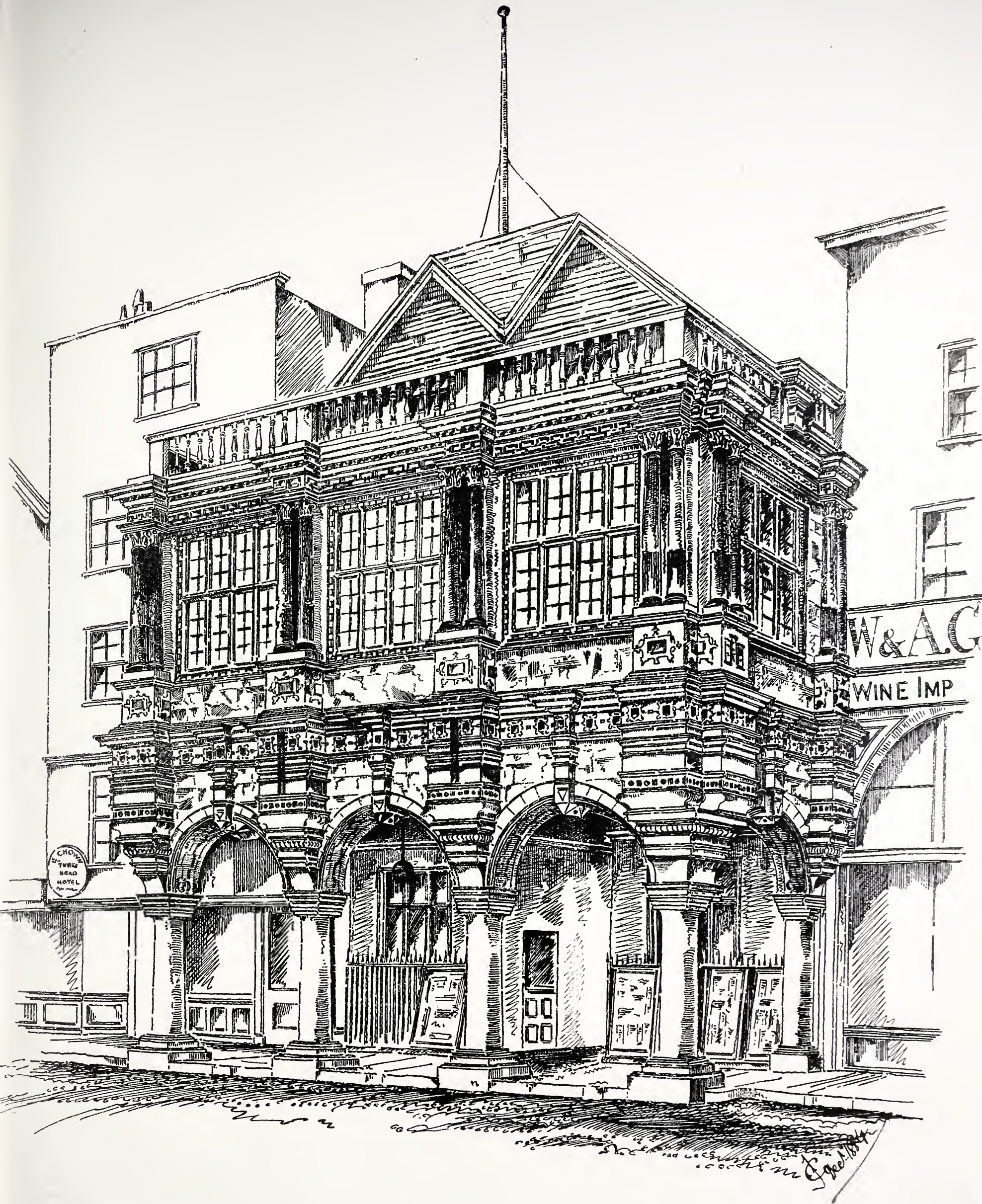
SECTION OF JAMB.

MOULD AT C.

1875.











## CEILINGS.

PLATES XXXVII. to XLIX., inclusive.

THE practice which prevailed during the seventeenth and earlier portion of last century of devoting much attention and expense to plaster ceilings has now considerably changed in fashion, due doubtless to various causes, amongst which considerations of economy, both in respect of time and cost form no inconsiderable factors.

The era of ornate ceilings came in with what it has been customary to term the "debased" period of Architecture and art generally, an expression with which I am not disposed to fall out, provided it be not too offensively emphasised. Whatever may be raised in objection from an artistic point of view, the wonderful variety of detail, as found in some of the examples under review, together with the excellence of the workmanship, must, even to the most prejudiced mind, excite some amount of admiration.

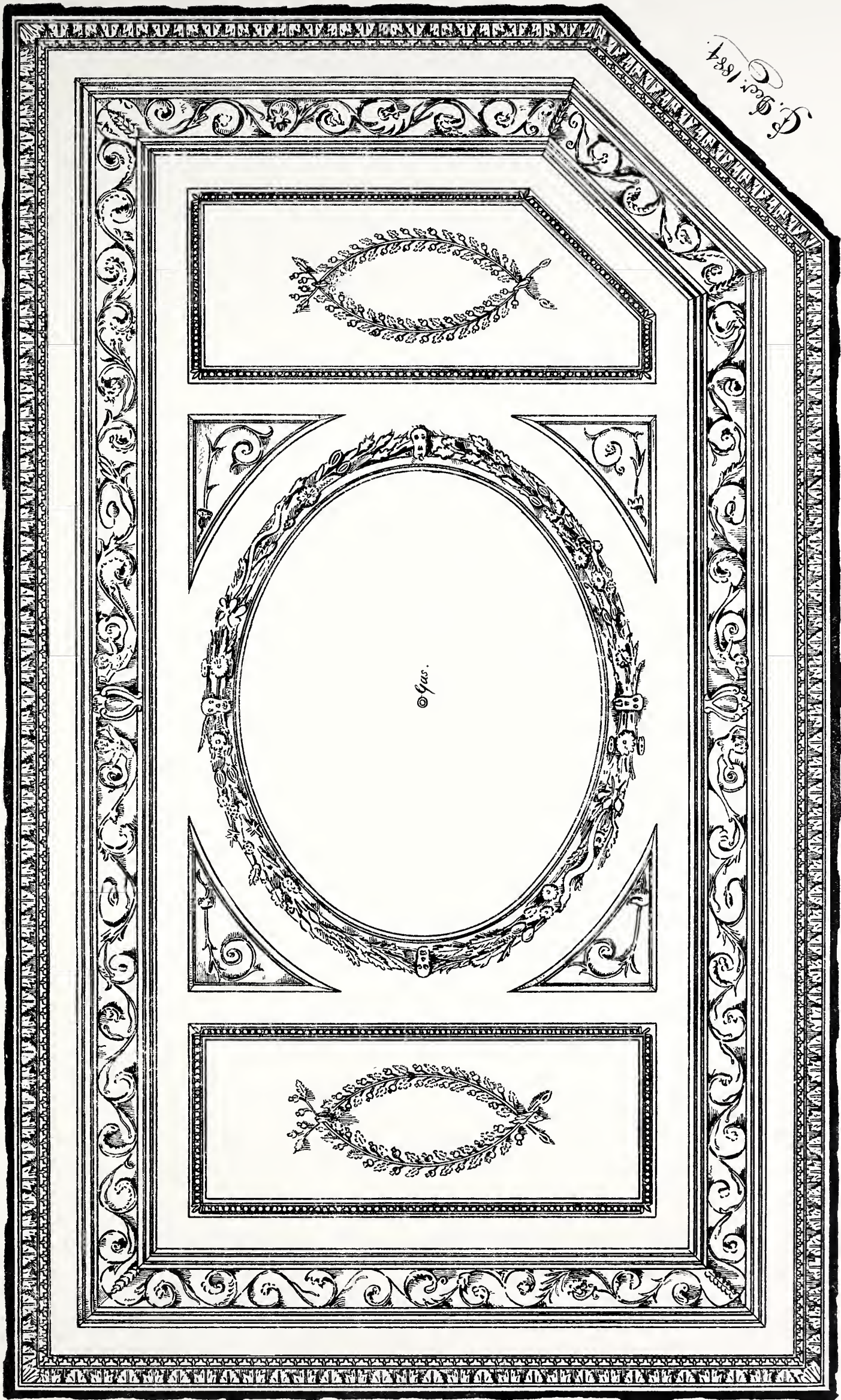
It is to me a matter of question whether the few ornamental plaster ceilings we construct in our day will, three hundred years hence, present the same creditable surface as may be seen on ceilings constructed nearly three hundred years ago. The chief secret doubtless lay in the materials used and the way in which they were managed. I do not think plaster of paris was known. I am rather disposed to conclude from evidence at hand that good fresh white lime was thoroughly slaked and a considerable amount of short hair thrown into the composition, which had the desired effect of binding the whole body longitudinally.

I have carefully examined one of the examples illustrated, which had become broken and damaged as the result of a fire which occurred a few years since. I found the laths stouter than those we now commonly employ. Upon the laths there came a layer, about half-an-inch thick, of coarse material, composed of clayey earth, a little lime, and a large amount of hair. This seemed to be a single coat, and to have been put on under one process. Upon this I found a "skimming" all over the ceiling, about three-sixteenths of an inch thick, of fine lime and hair, with of course the moulded ribs, bands, and flowers projecting beyond.

With regard to the flowers, I believe they were stamped with a mould much in the same way in which butter is ornamented for the market; but where decorative work occurs—as it does in so many instances between the mouldings on either side of the band, it must, I think, have been executed by hand,—a process which would try both the patience and pockets of employers of labour in the present day.







D. G. 1884

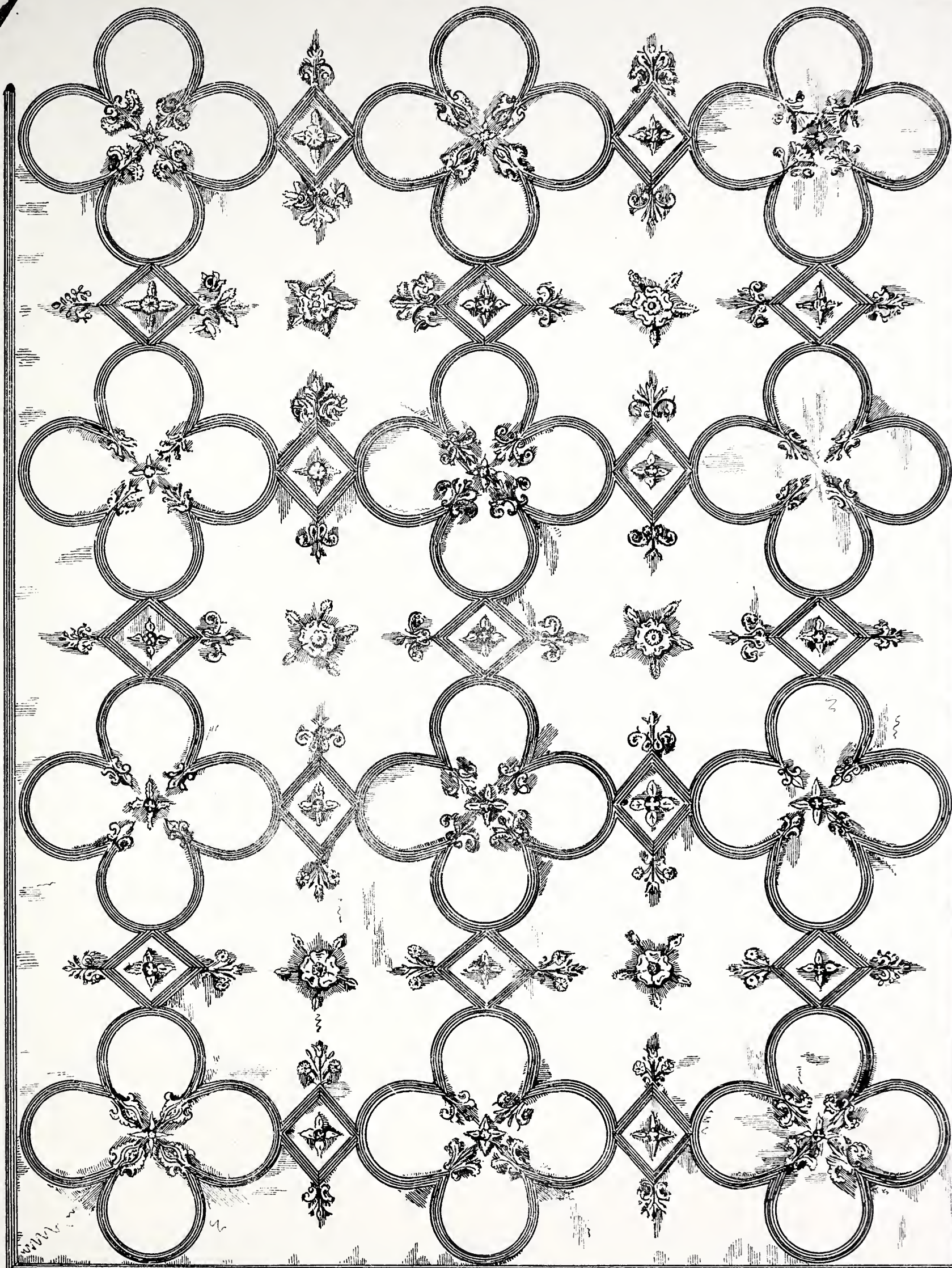
Plate xxxvii.  
5 1/2 inch scale.







Ceiling for Room # 2 (F&C)







Dec 1884

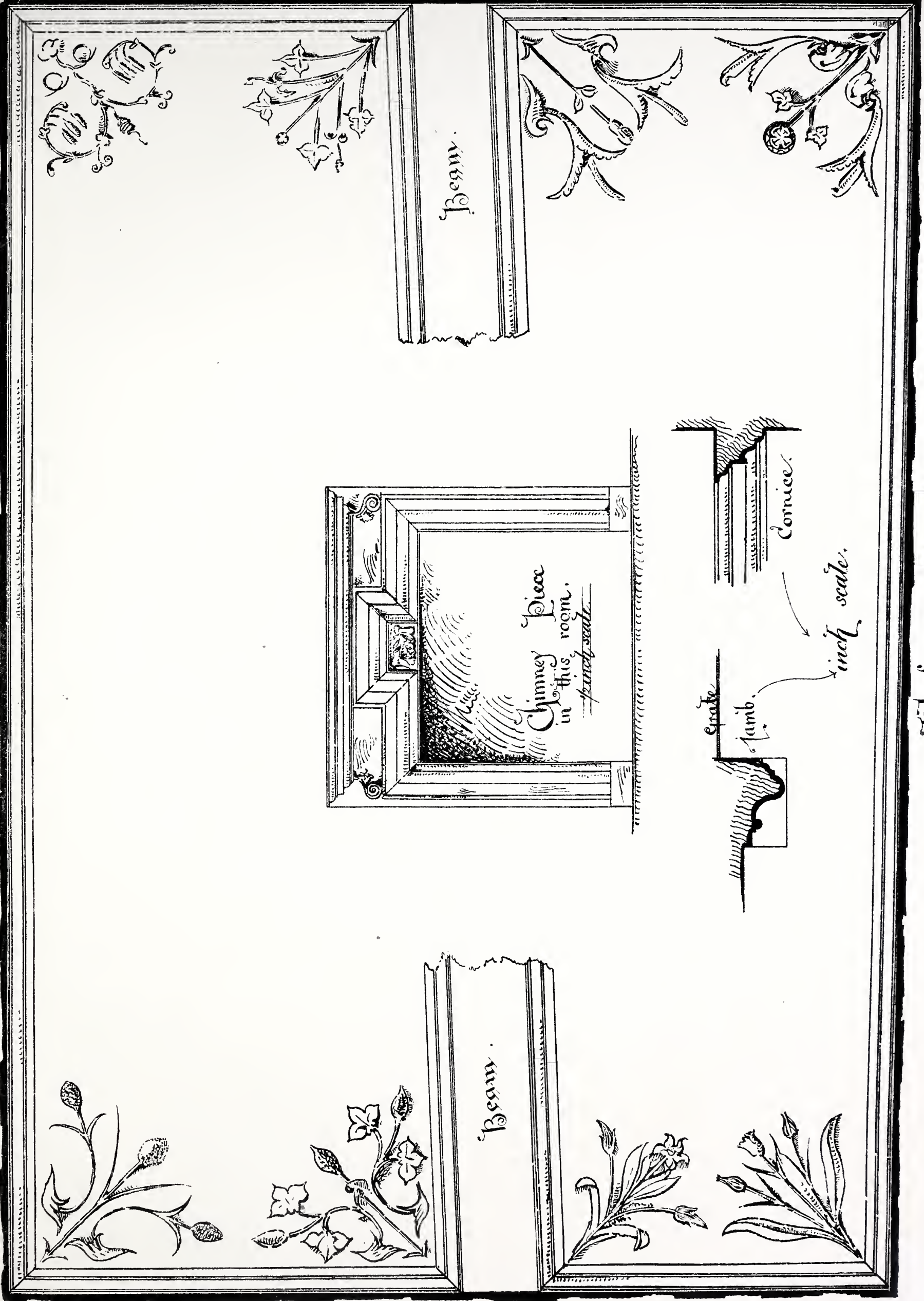


Plate XXXIX. Punch scale.





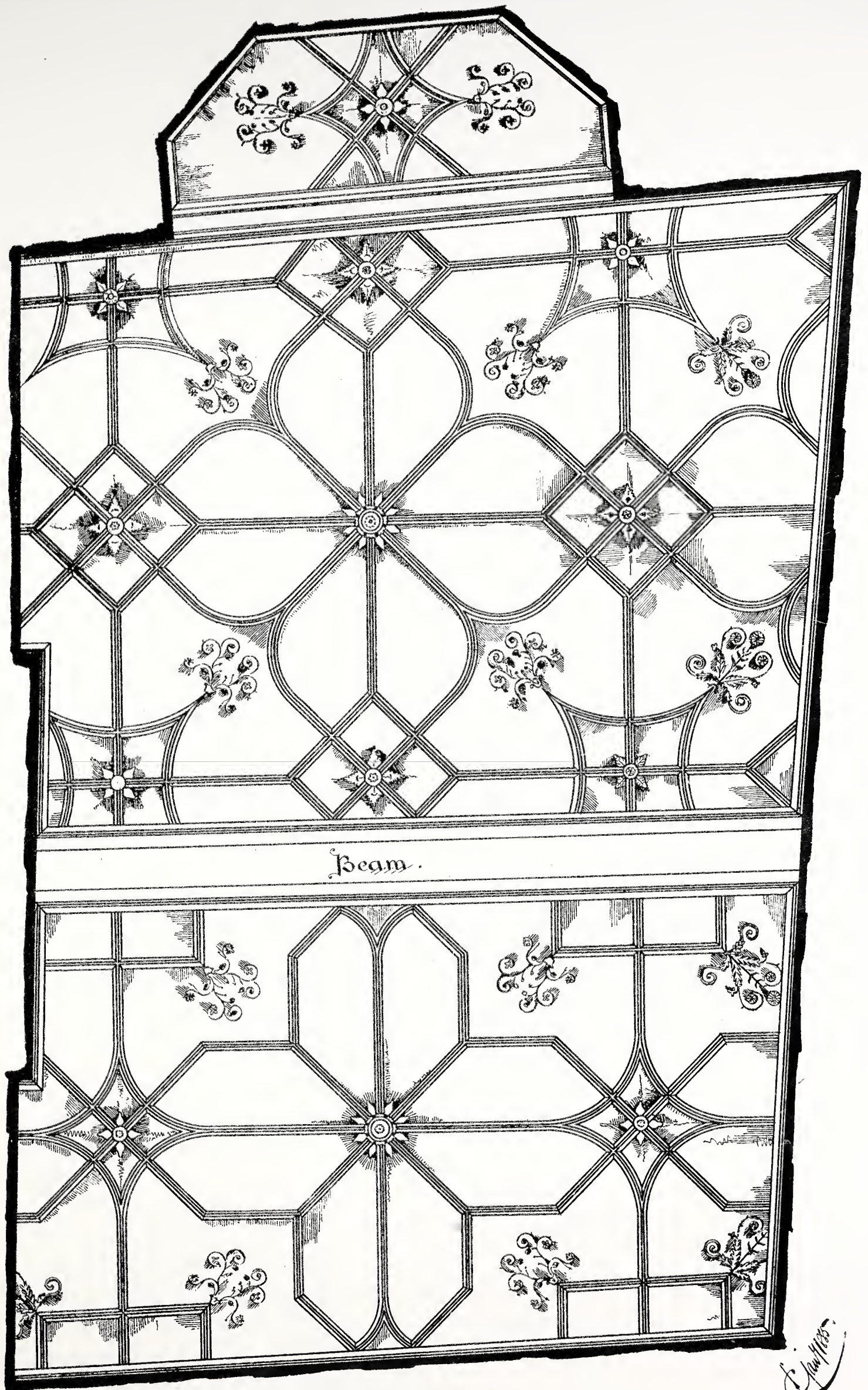
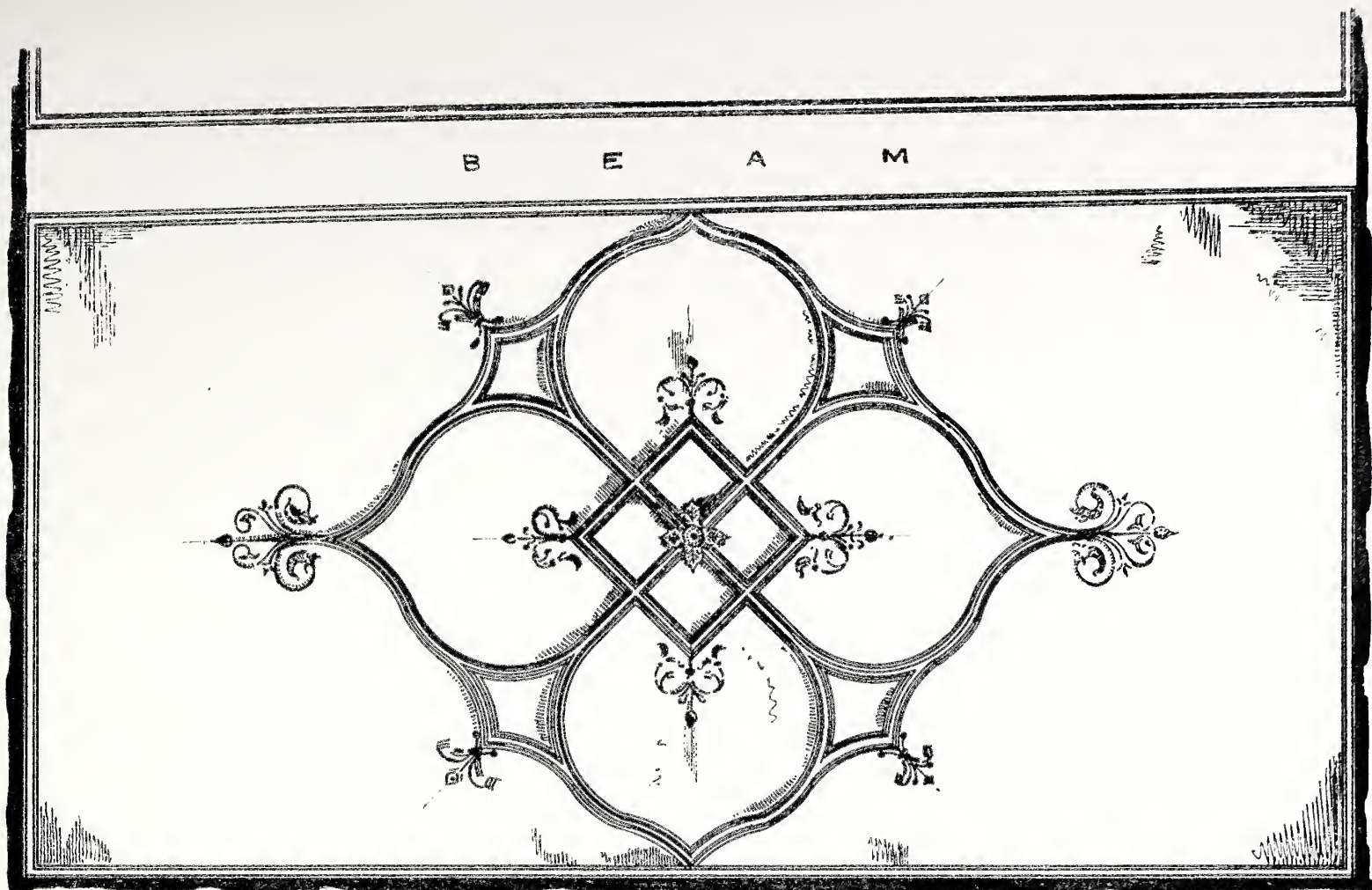


Plate XL.  
— finish side —

*J. J. J. J.*







*1/2 inch scale*

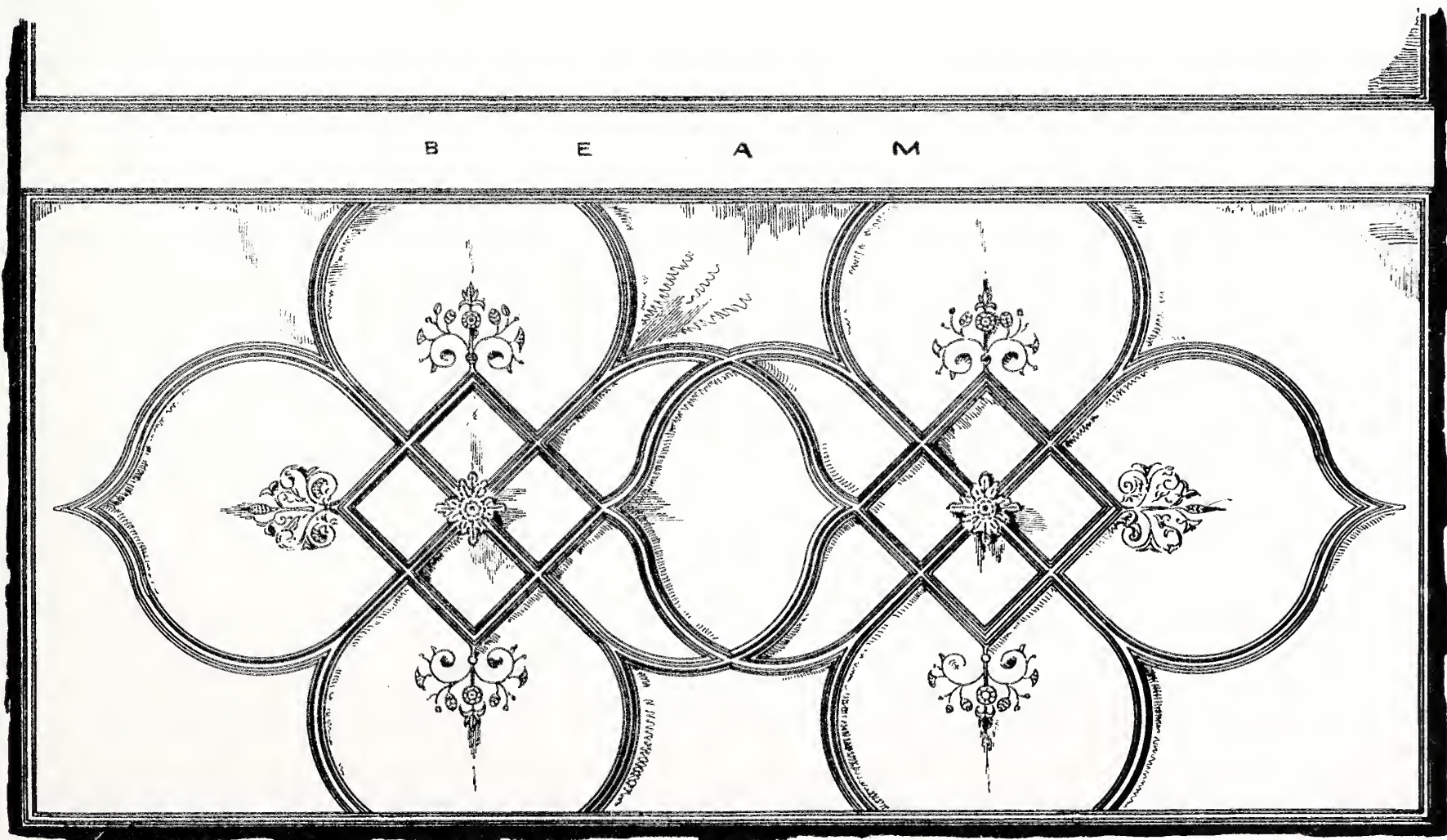


Plate XLI .

*July 1879*







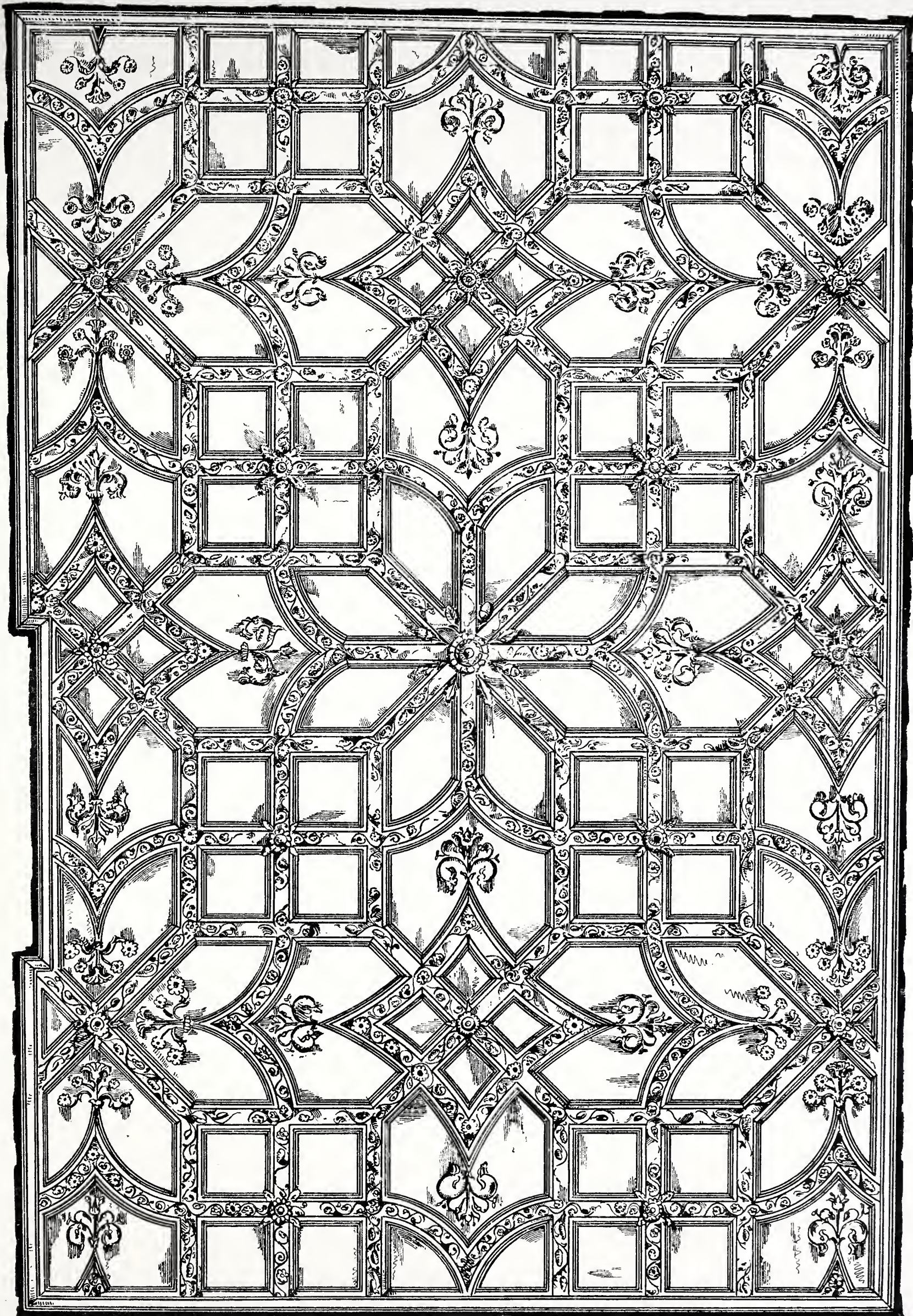


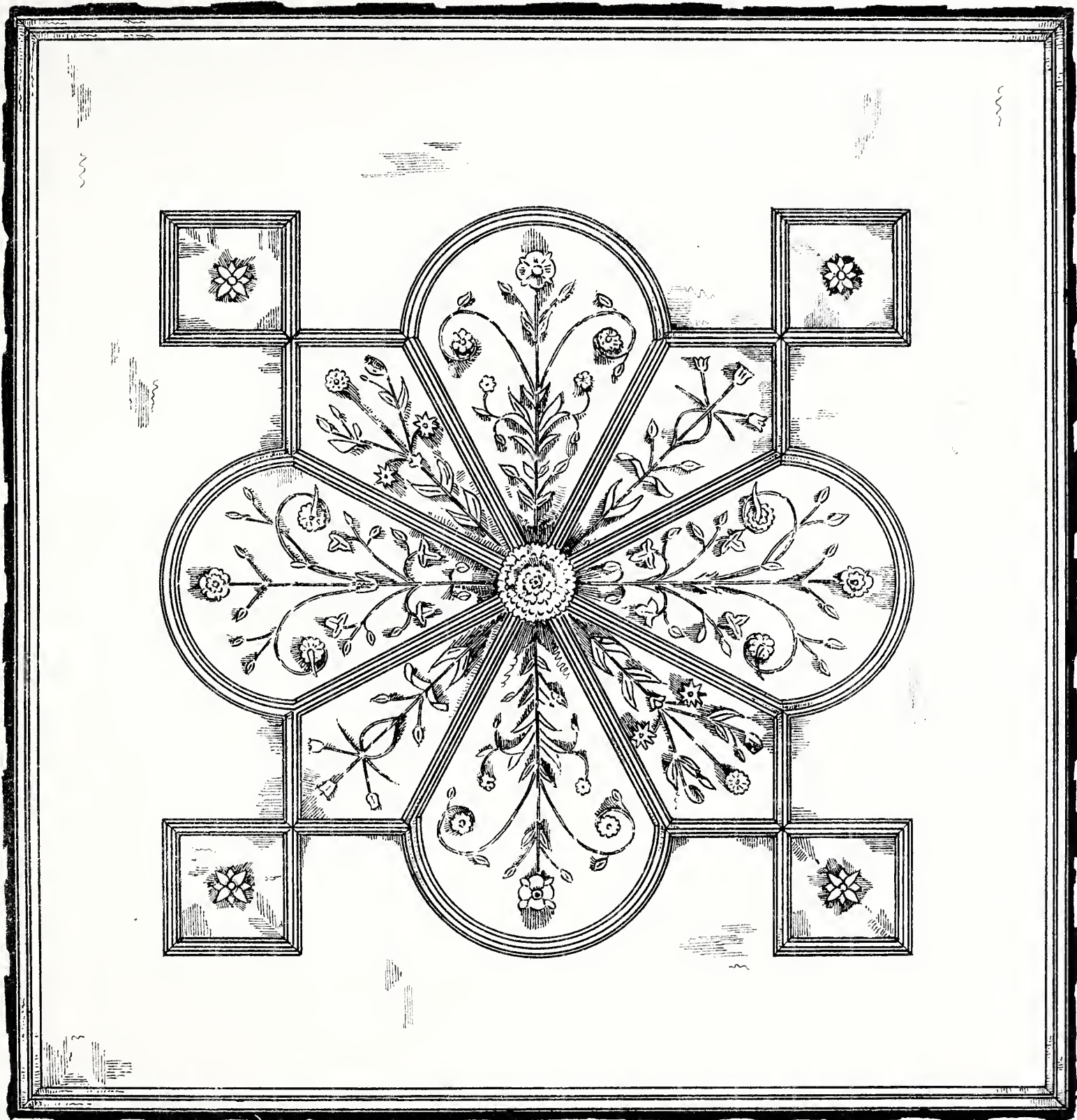
Plate XIII.  
*Printed*

J. G. 1844.









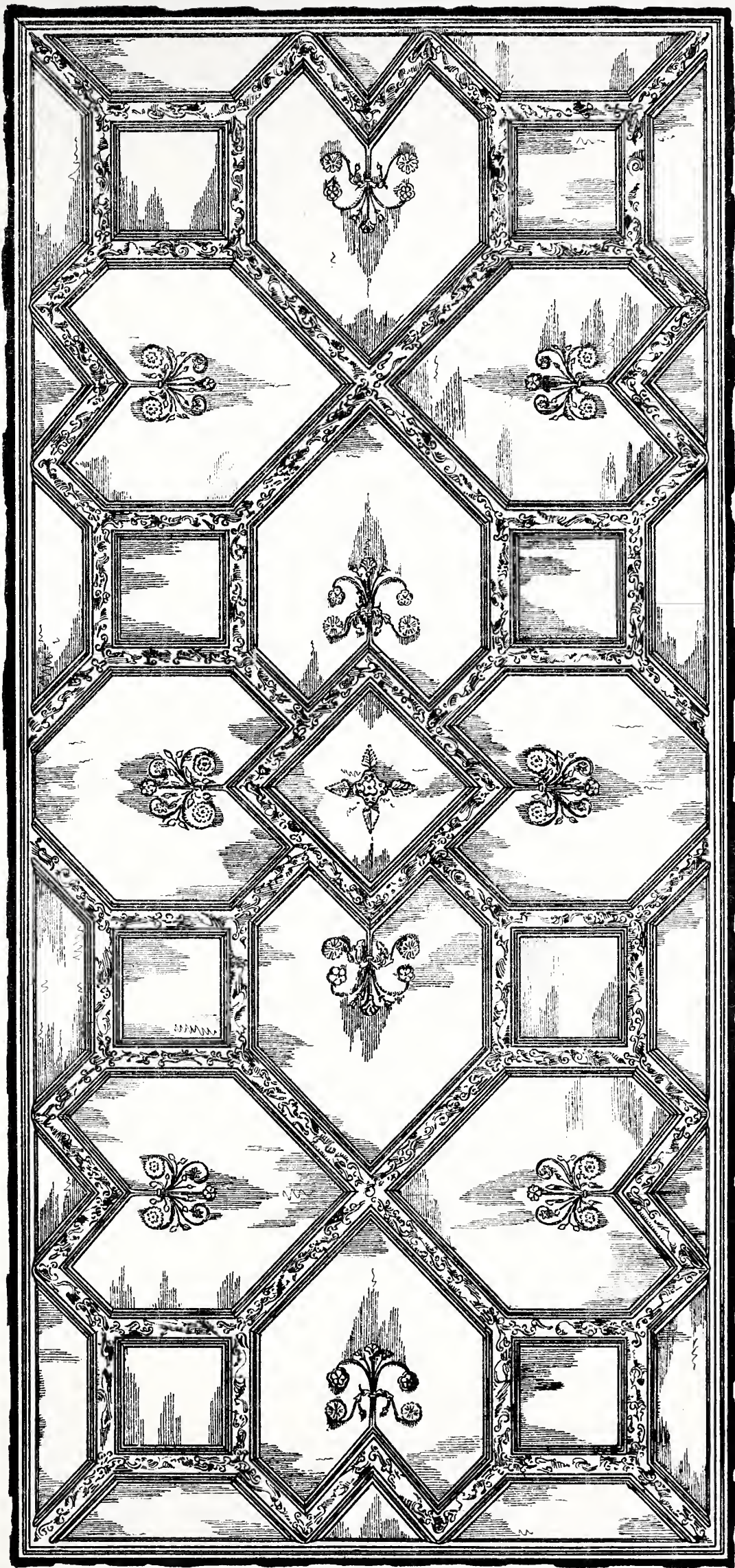
*C. 1847/1850.*

*Plate XLIII.*  
*1/2 inch scale.*





*Dec. 1884*



Plaf. XLIV.  
1/2 inch scale.







2  
Ceiling for Room #3 (Frieze)

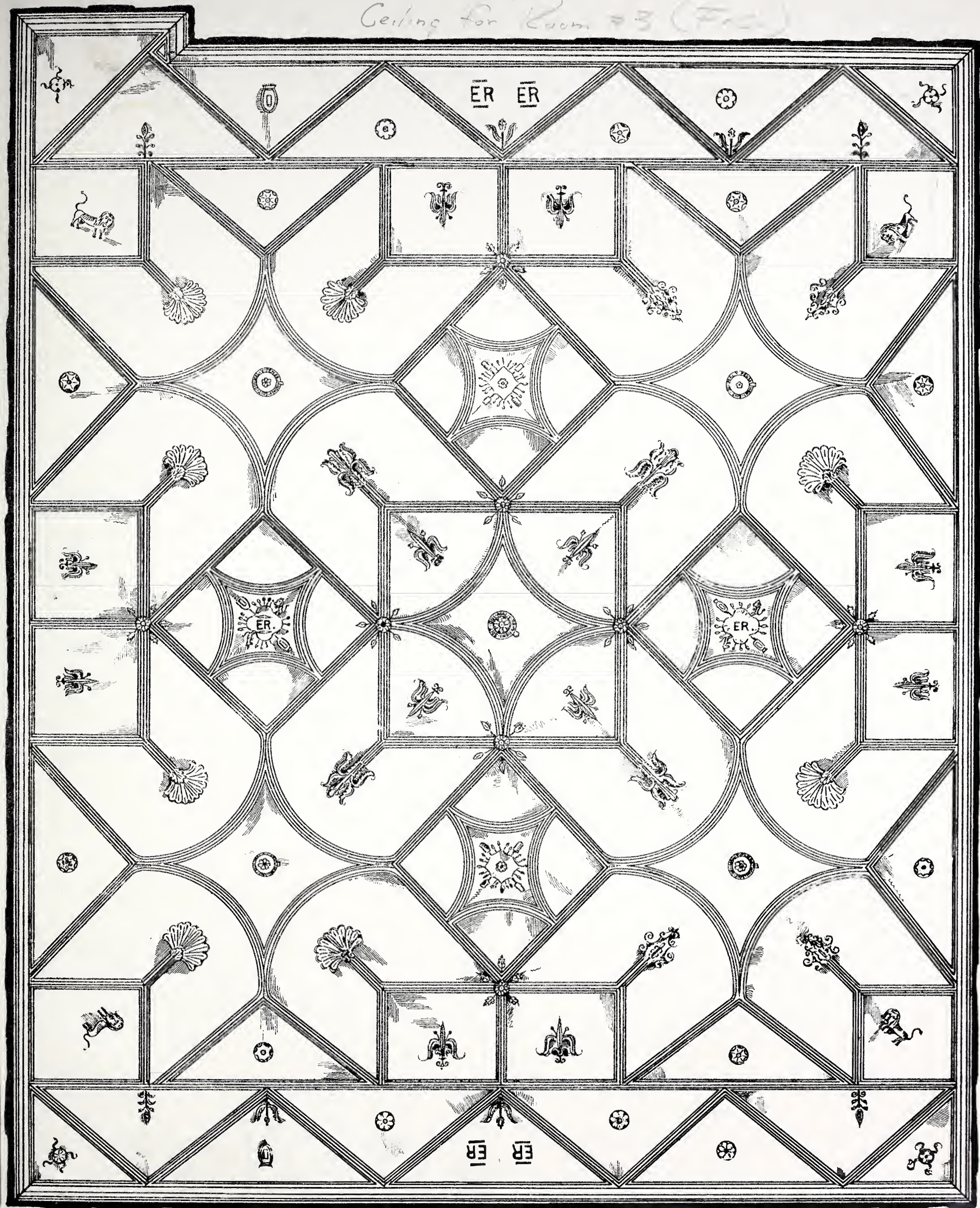


Plate XLV.  
1/2 inch scale

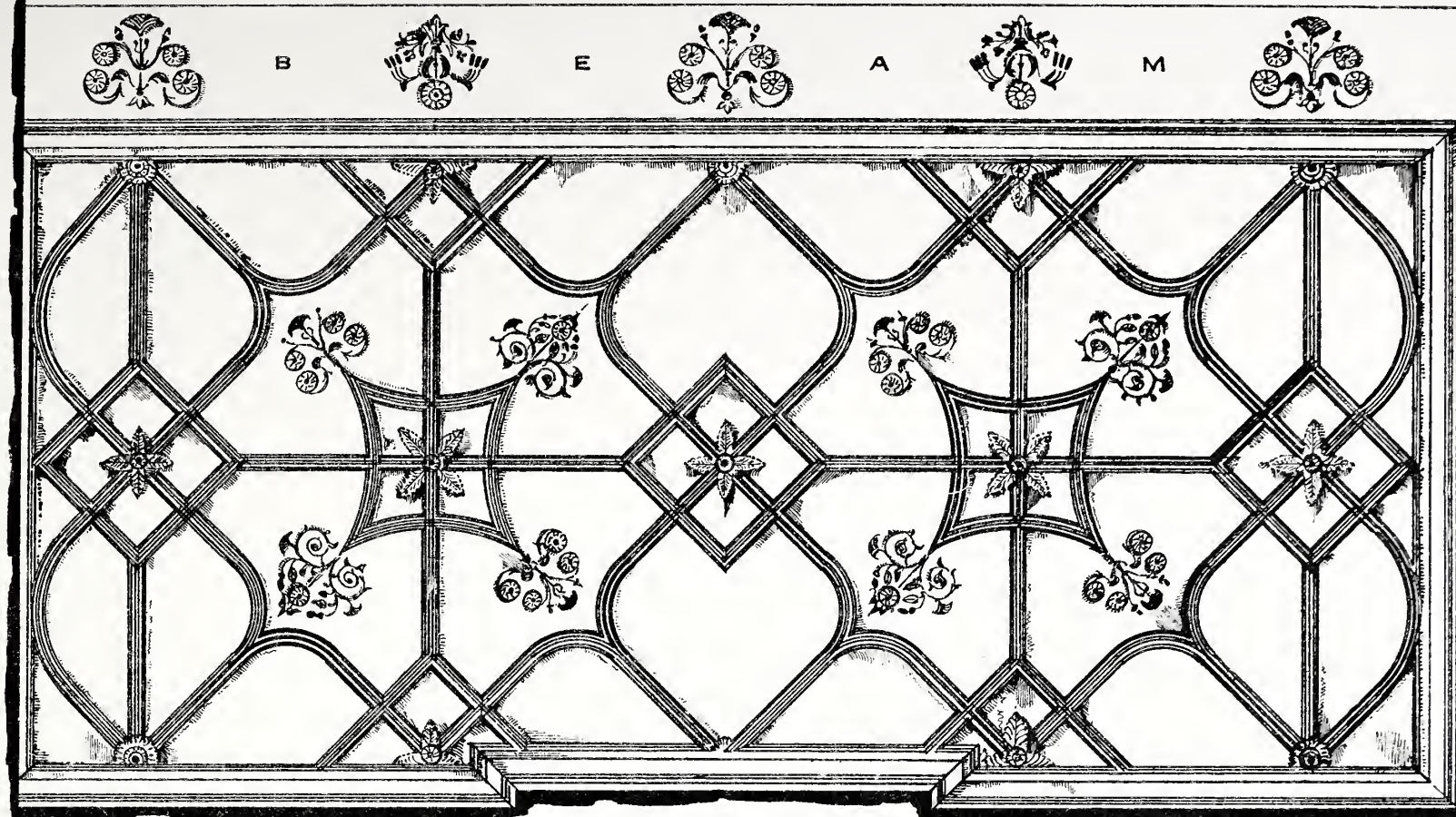
Feb 1894







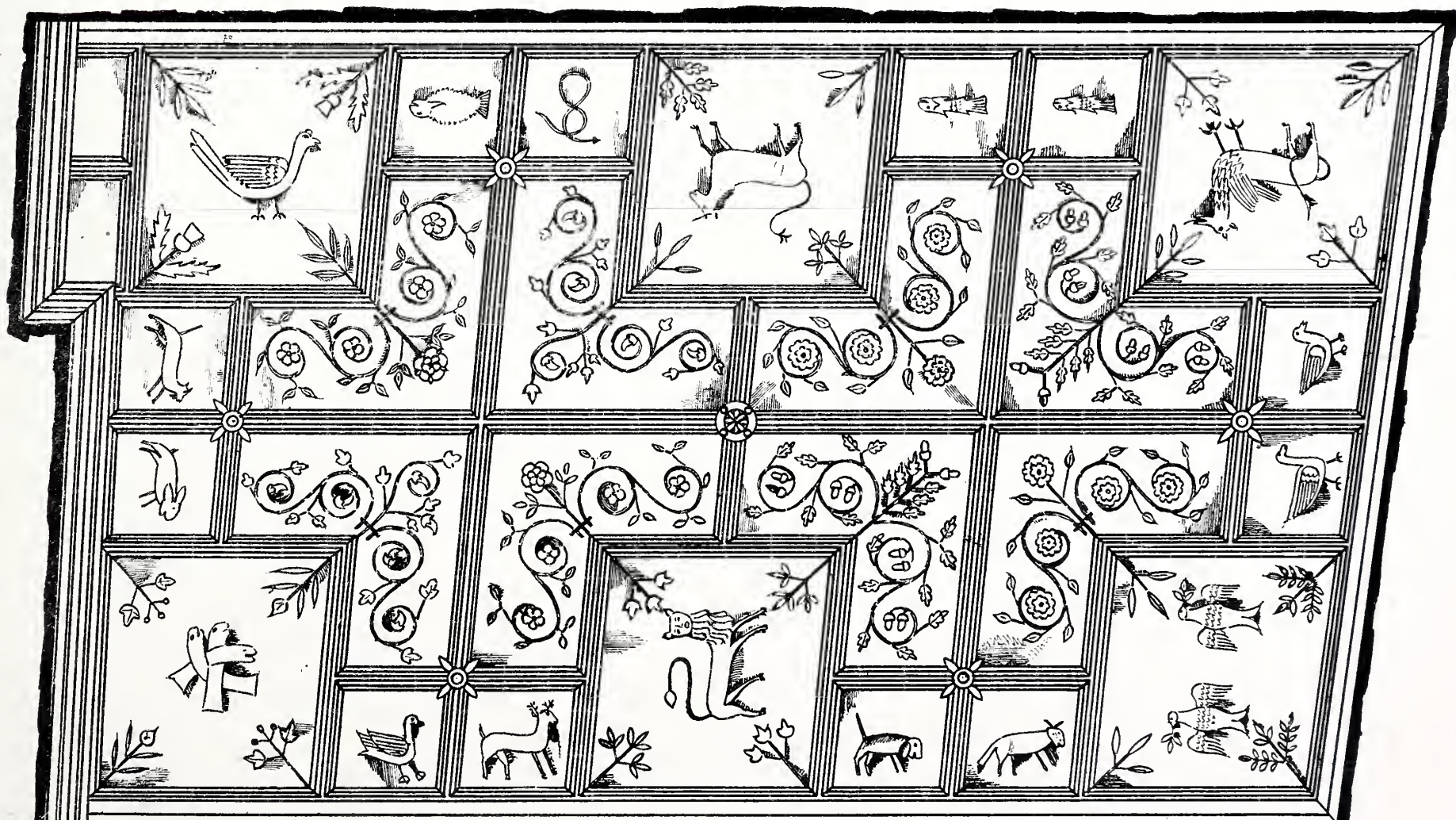
*Repeat this side*



(No. 1.)

*1/2 inch scale.*

(No. 2.)



B E A M

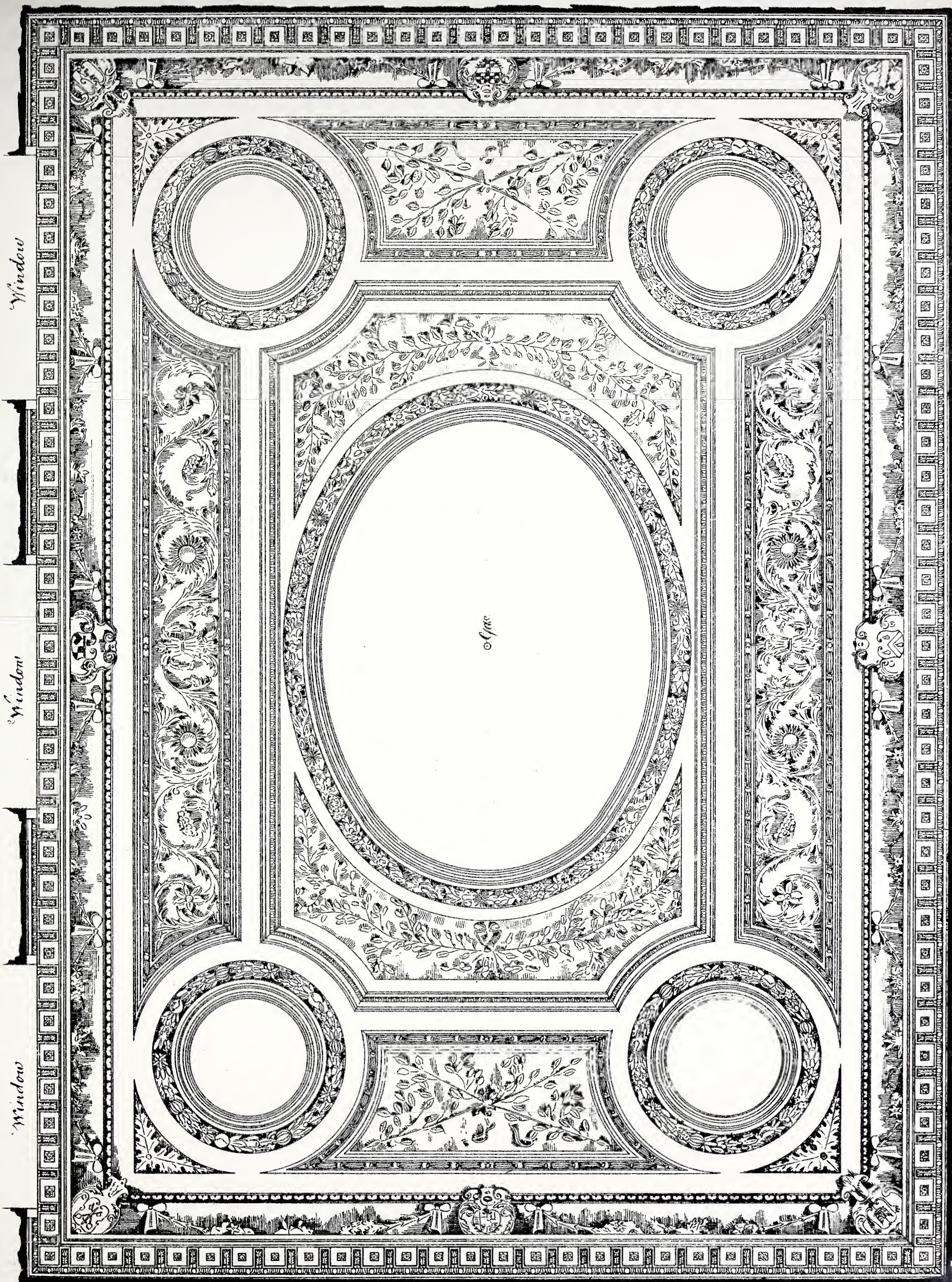
Plate XLVI.  
*1/2 inch scale*

*Sept 1885*









Window

Window

Window







Ceiling for Room #1

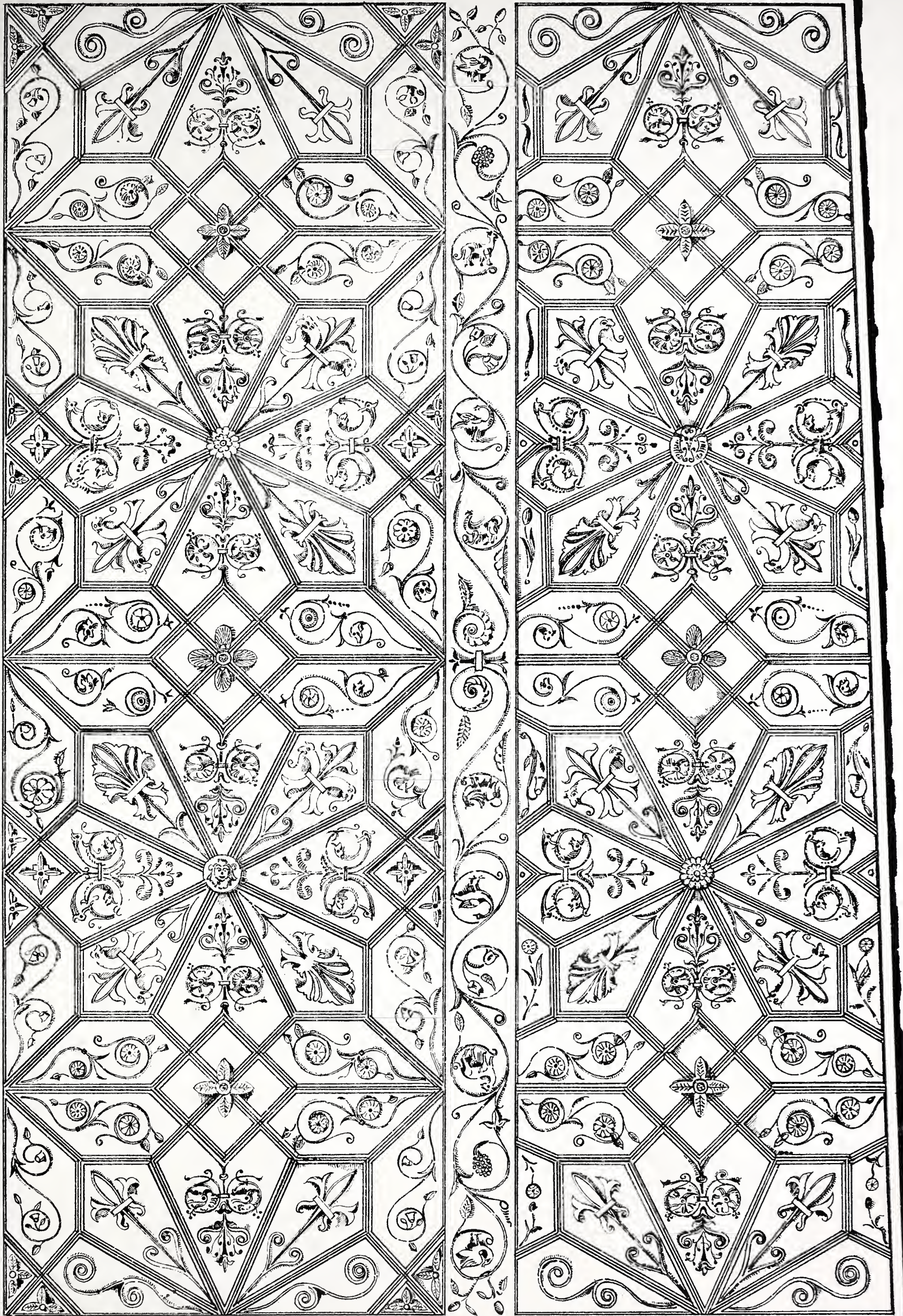


Plate XLVIII.  
—inch scale—

*J. C. C.*







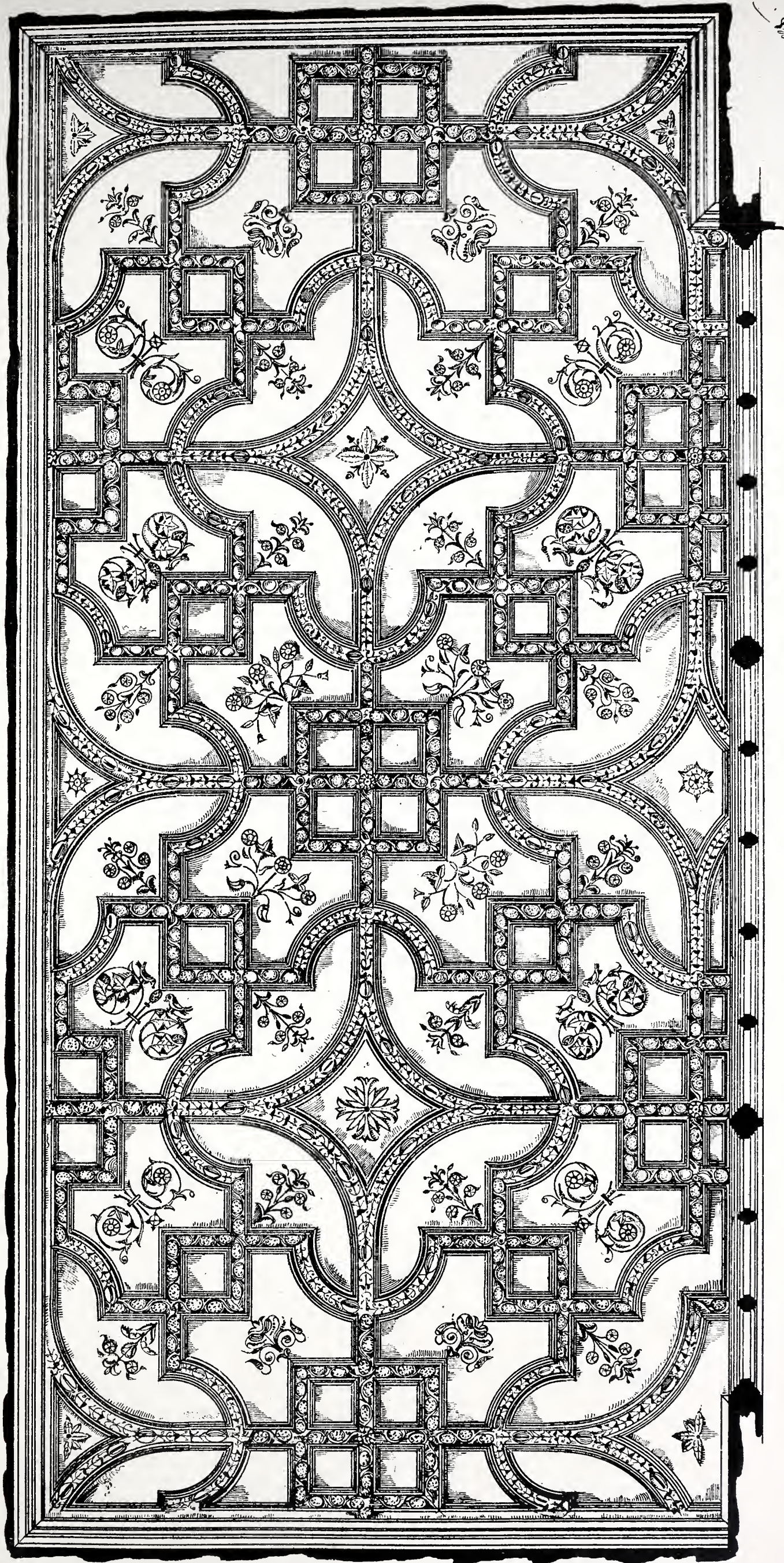


Plate XLIX.  
— 3/8" scale —

Fig. 188.







## WOOD CHIMNEY-PIECES.

PLATES L. to LIX., inclusive.

DURING the reign of Elizabeth, and up towards the end of the 17th century, special pains were taken to make the fire-place one of the most striking features of the interior. To this end, all the resources of the designer's art were severely taxed, and in some instances, it must be admitted, were overstrained in respect of the chimney-piece, although no modern arrangement of fire-grate equals the feeling of homeliness and comfort, inseparable from the old fire-dogs, so few of which now remain. It is fortunate that there has always prevailed a sufficiently robust conservative instinct to protect many of the skilful works of our forefathers from total annihilation, although the spectacle too frequently presented of a handsome chimney-piece and once capacious fire-place, filled in with a modern grate of bastard design, is one which can never be looked upon without a pang. With regard to several of the examples under review, it will be noticed that the original jambs (or at least portions of them) have been mutilated in the operation above referred to, and only in respect of one—viz., that shewn on Plate LVIII., can it be said that anything like a laudable attempt has been made to retain the original character of the fire-place by the insertion of a "dog-grate" and irons somewhat in keeping with the chimney-piece.

### INDEX TO PLATES.

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|          | (No. 2.) Chimney-piece from clerks' office at the back of the "Exeter and Devon Daily Gazette" offices.   |
| „ LII.   | Chimney-piece from the office in Gandy Street, lately occupied by Mr. J. O. Harris. ✓                     |
| „ LIII.  | (No. 1.) Chimney-piece from a store-room at the back of the "Exeter and Devon Daily Gazette" offices. ✓   |
|          | (No. 2.) Chimney-piece from the Show-room of "The Civet Cat" in High Street.                              |
| „ LIV.   | (No. 1.) Chimney-piece from Mr. Glanville's room at the offices of "The Daily Western Times."             |
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- PLATE LV. Chimney-piece from Mr. C. E. Ware's clerks' office in Gandy Street. ✓  
 „ LVI. (No. 1.) Chimney-piece from "The Tucker's Hall," in Fore Street.  
 (No. 2.) Over-mantel to Chimney-piece in the Kitchen of No. 84,  
 Fore Street, at the corner of Milk Street.  
 „ LVII. (No. 1.) Chimney-piece from Mr. Parfitt's Dining-room—"D. and E.  
 Institution," The Close.  
 (No. 2.) Chimney-piece from Show-room, No. 84, Fore Street.  
 „ LVIII. Chimney-piece from Dining-room at the rear of Messrs. James  
 Pearse & Co.'s premises, 171, Fore Street.  
 „ LIX. Chimney-piece originally belonging to Bampfylde House, but now  
 fixed in the Hall at Poltimore House, Poltimore Park.

Referring to the several examples, the two from Bampfylde House (Plates L. and LIX.) would date from the end of the reign of Elizabeth, the Coat of Arms over the former being that of the Bampfylde family. The latter chimney-piece now occupies a prominent position on the landing of the first flight of steps to the Grand Staircase, at Poltimore House, which I was permitted to visit for the purpose of sketching. The late noble Head of the household of Poltimore removed the chimney-piece and refixed it in its present position. It is, I believe, entirely of oak, and is now quite black. The illustrations shewn on Plates LI., LII. (No. 1), on LIII. and LV., all belong to premises which originally formed the separate residence of Roger Mallock, Esq., a prosperous City Merchant, who is said to have built the house still standing at the junction of Gandy Street with High Street, and respecting whom Mr. Robert Dymond, F.S.A., has written very fully in his notes on the "Manor of Cockington." The said Roger Mallock was elected a Member of the Corporation in 1625, City Sheriff in 1631, and Mayor in 1637; but the house must have been erected prior to any of these dates, because two of the chimney-pieces bear the Royal Arms of the reign of Elizabeth. These premises at the period referred to, certainly formed a very commodious and extensive dwelling, inasmuch as it now provides for the requirements of Mr. Bowden, Tobacconist; "The Exeter and Devon Daily Gazette" offices and printing establishment; the offices of the late J. O. Harris, and Mr. Merlin Fryer, and those now used by M. C. E. Ware, Surveyor. The Coat of Arms, now well-nigh obliterated, on either side of the Royal Arms (Plate LII.), is in the one case those of Mallock, and in the other, those of the "Merchant Venturers." Roger Mallock, the eldest son and heir of this wealthy citizen, Mr. Dymond informs us, purchased Cockington, the present family seat, from Sir Henry Cary for £10,000.

(No. 2.) Plate LI. is of much later date than any of the other examples from this building.

(No. 2) on Plate LIII. from the "Civet Cat" Show-room is a very near neighbour of the examples last mentioned, and in former times this apartment was used as a Banqueting Hall.





Mr. Robert Dymond, F.S.A., of whose writings I have more than once made good use, says of this building: "It is clear that the house now known as the 'The Civet Cat,' at the corner of Gandy Street, belonged for a time to John Heath, long before his elevation to the Bench, as in 1759 he sold it to the Corporation for a Mayoralty house.

In October of the previous year, the Chamber had appointed Mr. Alderman Newcombe and others 'a committee to look out for a proper and convenient house to hold the City entertainments, either by renting, purchasing, or building.' Their first resolution was to erect a new building for this purpose on the grounds of St. John's Hospital, Eastgate; but this was abandoned, and the committee were desired to ascertain whether 'a room for entertainments and convenient rooms to receive the Judges' could be found at 'The New Inn,' now Mr. Green's shop in High Street. This scheme also fell through, and attention was next directed to Mr. John Heath's house at the corner of Gandy's Lane. On the 16th of May, 1759, the committee reported that they had concluded an agreement with Mr. Simon Gandy, Mr. Heath's attorney, for the purchase of the premises now known as 'The Civet Cat,' for the sum of £600. Many months were occupied in the completion of the purchase, and in making the necessary structural alterations, and it was not until the summer of 1760 that the Chamber set about the construction of a commodious room for public entertainments' and the fitting up of apartments for the Judges. The Receiver was also instructed 'to provide chairs, tables, lustres, chimney furniture and regalia for the great room, and to dispose of the useless furniture.' Having first taken the precaution of insuring their building in the 'Sun Fire Office' for £600, the convivial Chamber feasted after the manner of their kind, and drained many a pipe of port wine in pledging 'Church and King' and 'Mr. Pitt.'"

Plate LIV. introduces two specimens from the well-known residence of Thomas Latimer, Esq., J.P., of Fore Street Hill, which, according to a date on the head of a rain-water pipe in the Courtyard, was erected in the year 1717, and is known to have been the work of Sir Thomas Bury, its first occupant.

Sir Thomas Bury was succeeded by "Sir John Duntze," probably in 1749, for scratched on a pane of glass in the kitchen window, this date appears, with the name "John Duntze, Junr." Sir John Duntze was succeeded in his turn by Mr. James Blackmoor, a Serge Merchant, about 90 years ago, and finally in 1840, Mr. Latimer came into possession.

The two chimney-pieces are very different in character, although the inner jambs and mantel are in either case of white veined marble, and the rest of the chimney-piece of wood—apparently oak.

The carving to "No. 1" is extremely delicate, the central raised panel containing a vigorous representation of "bull baiting," carved in good relief, but the drawing is only sufficiently large to give a faint indication of the subject.





The boldly conceived and spirited frieze to example "No. 2" is specially admirable.

Plate LVI. (No. 1) from "The Tucker's Hall," in Fore Street, carries its age on its surface, 1638. The jambs have evidently been "made up" as there are no bases, unless indeed the floor line was at some time raised, and the bases cut off, which is not improbable. Jenkins says, "the Hall belonged to the Incorporated Trades of Weavers and Fullers, and was originally a chapel dedicated to one of the Marys, but since its dissolution it has undergone great alterations." This building dates from the year 1472, and has a fine "waggon" roof over what was the Chapel. The walls were lined around with panelling seven feet high, in character with the chimney-piece, at or about the same time the chimney-piece was made. The original fraternity of "Tuckers and Weavers" became united under seal of Elizabeth in 1559 with the "Merchant Venturers," and to this incorporated body we are indebted for the production of the chimney-piece and dado.

(No. 2) on the same Plate is an over-mantel (see Index) with all below gone. The "Date board" in the lower right hand corner of the same Plate is fixed on a beam in the shop of Mr. Lake, Chemist, High Street, and undoubtedly records the year in which this house was built.

Plate LVII., from Mr. Parfitt's Dining Room in "The Devon and Exeter Institution," has in one of its panels the Courtenay Arms impaled with those of the See of Winchester, supported by a boar and dolphin (motto *Quod verum tutum*), and doubtless refers to Bishop Courtenay, who was transferred from Exeter to Winchester. The other panel has the Courtenay Arms impaled with the Redvers and Finches, supported by a boar and a griffin, coronetted, (motto *Ubi lapsus quid fec.*)

As is well known, this house belonged to the Courtenay family before it passed into the hands of the present owners. It seems to have been rather a favourite practice in the modernising process rendered necessary for the accommodation of small grates, to make due and considerate provision for the gratification of one's vanity by the insertion of a mirror over the fire-place! Whilst this laudable object may have been successfully fulfilled, I cannot say that the idea of stability to the over-mantel is faithfully maintained.

(No. 2) is from the Show Room of No. 84, Fore Street, and probably dates from early in the 18th century. I should conclude that the bold wood panelling around the room is earlier than the chimney-piece, and apart from the general character of the work, the truncated treatment of the framing immediately above the shelf, seems to point to an insertion of the chimney-piece since the framing was fixed.

Plate LVIII. exhibits a characteristic specimen of Jacobean art from Messrs. James Pearse and Co.'s Dining-room in Fore Street. The two panels enclosed within the circular arches are of inlaid work, but I am disposed to think they were inserted at a subsequent date to the chimney-piece. The subject in chief seems to be a kind of portico to a





Temple or other building ; at the entrance to which stands, in one panel, a man blowing a trumpet, and in the other the same individual smoking a pipe, rather a diversified occupation. The frieze is also of inlaid work, but this refers to the chimney-piece only, for around the room it is boldly carved, and the panelling is excellent. The bracket for a punch bowl on each side of the fire-place was a thoughtful provision, though not considered of so much consequence in the present day.

Any description of the old fire-places of Exeter would be incomplete without a reference to that superb example in the Episcopal Palace, known as "The Courtenay mantel-piece," which has been illustrated and published in a separate form, and with faultless draughtsmanship by Mr. Roscoe Gibbs, of Torquay. But for this fact, it would have formed one of the plates of the present work.





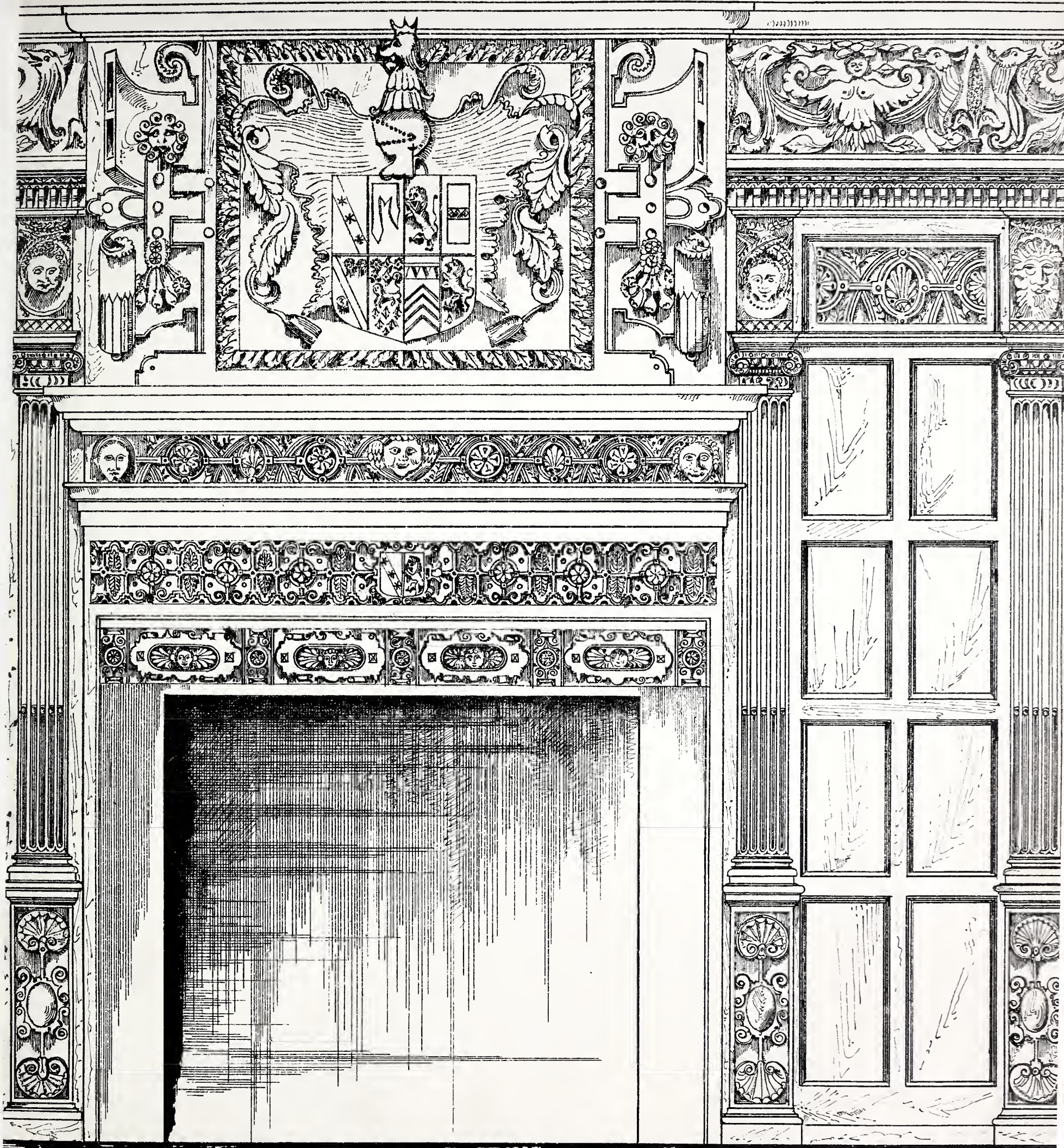


Plate I.  
inch scale.

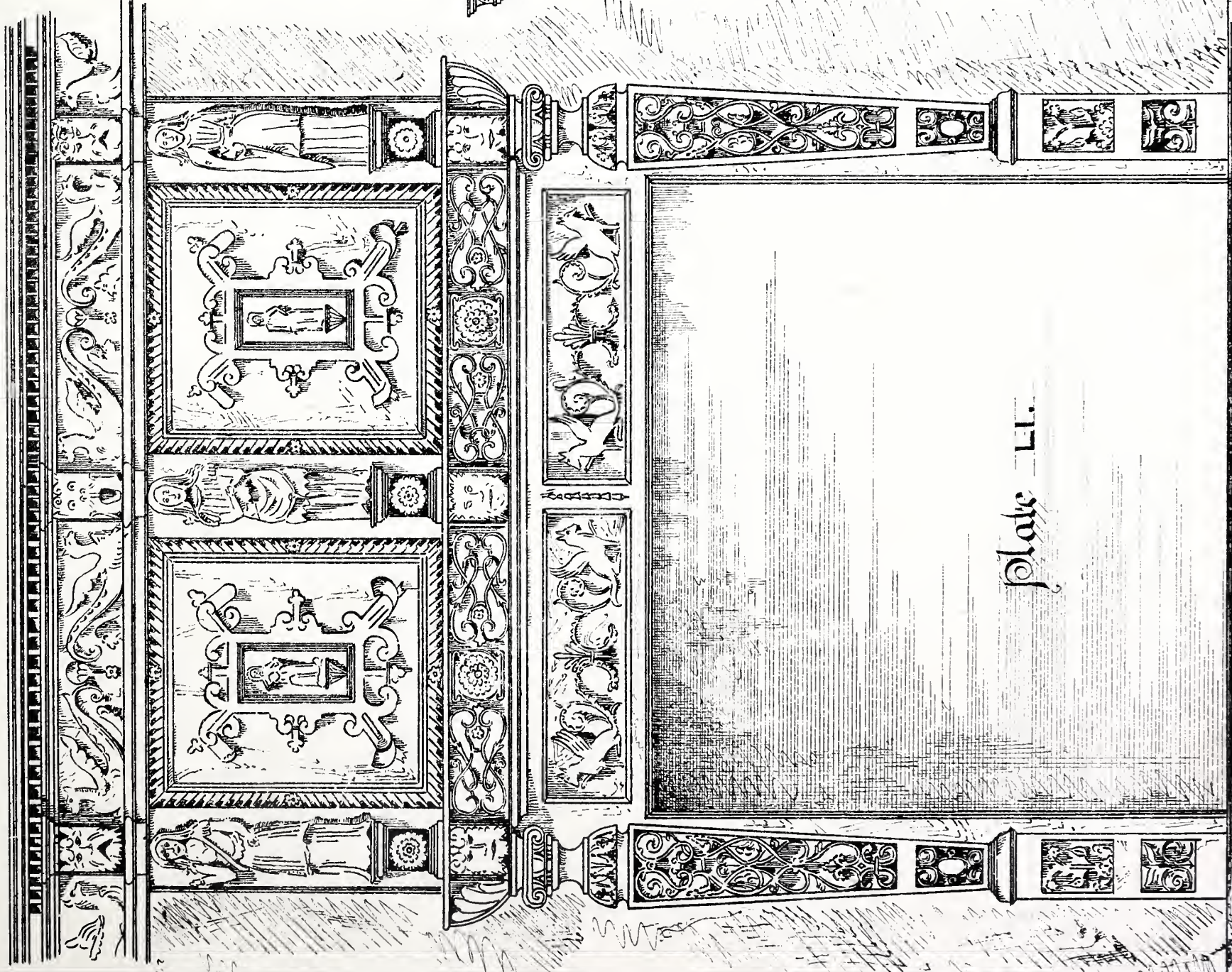
W. H. R.





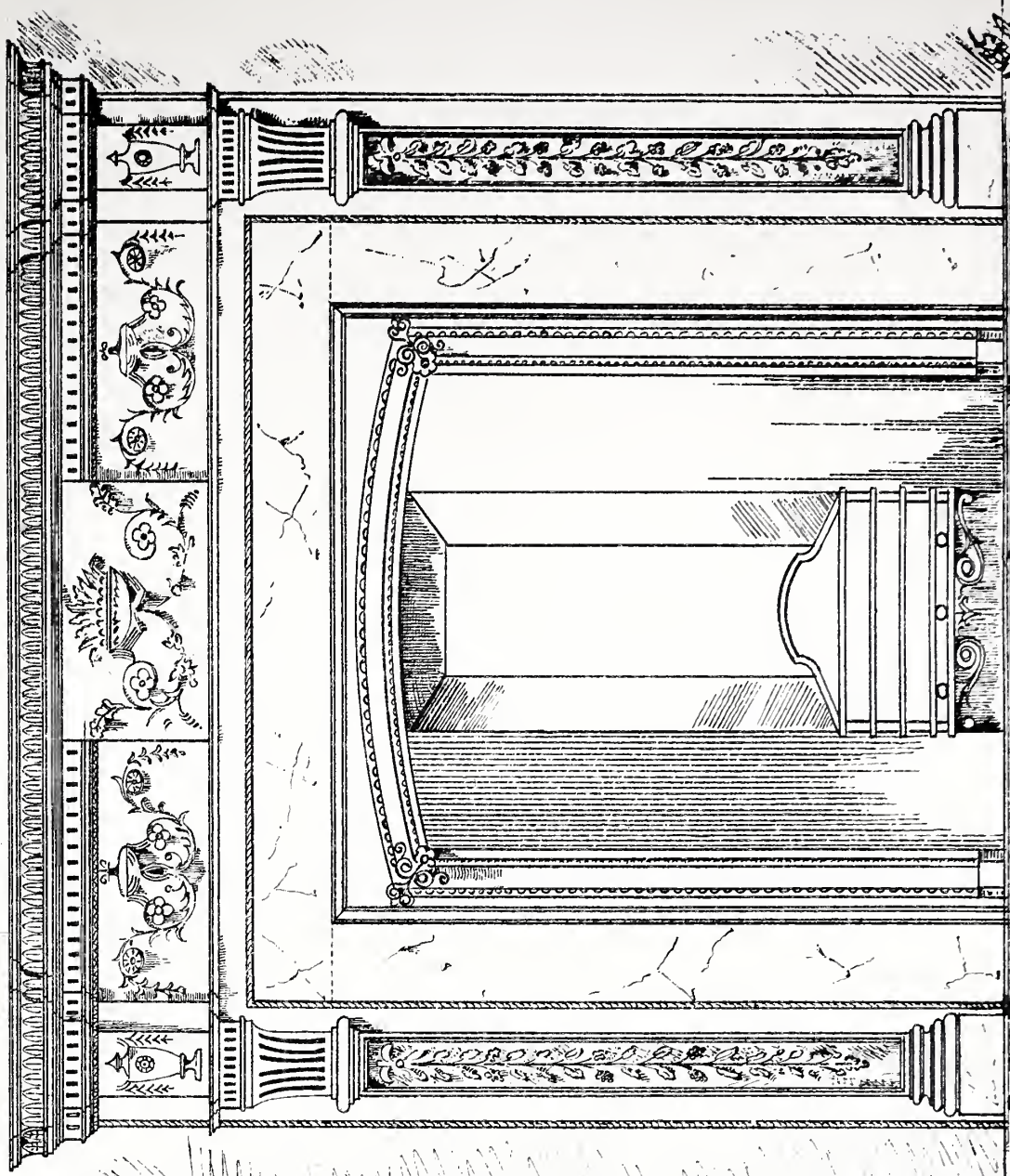
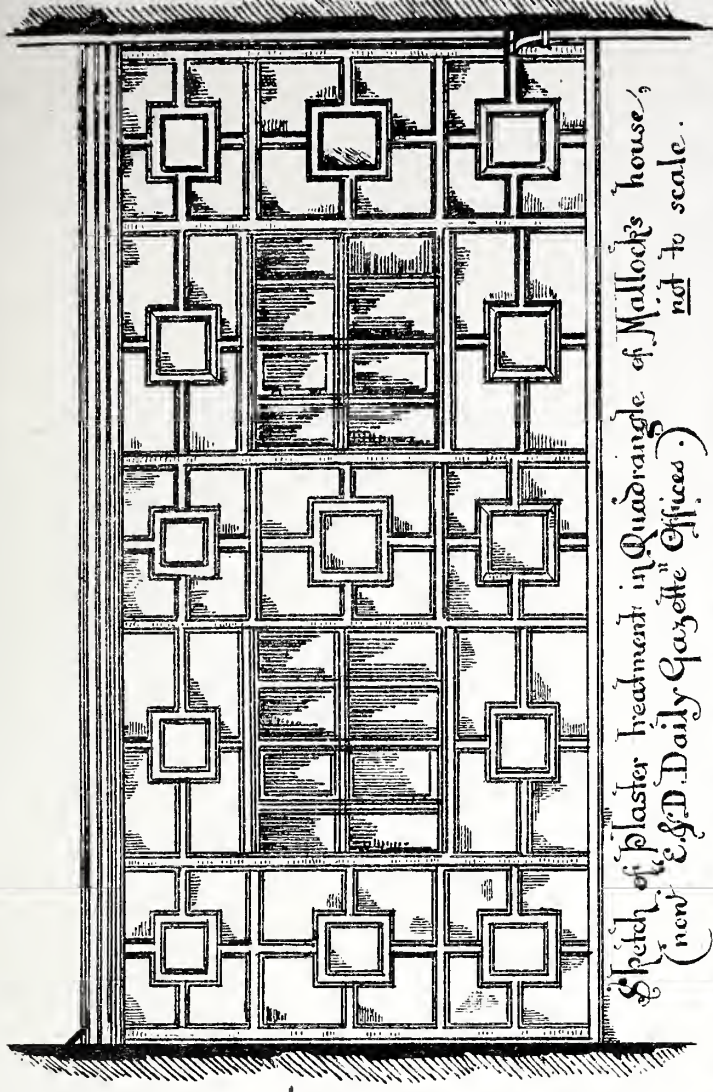


Room #3 (F.V.C.O.)



(No. 1.)

inch scale.



(No. 2.)







Room #2 (F.O.)

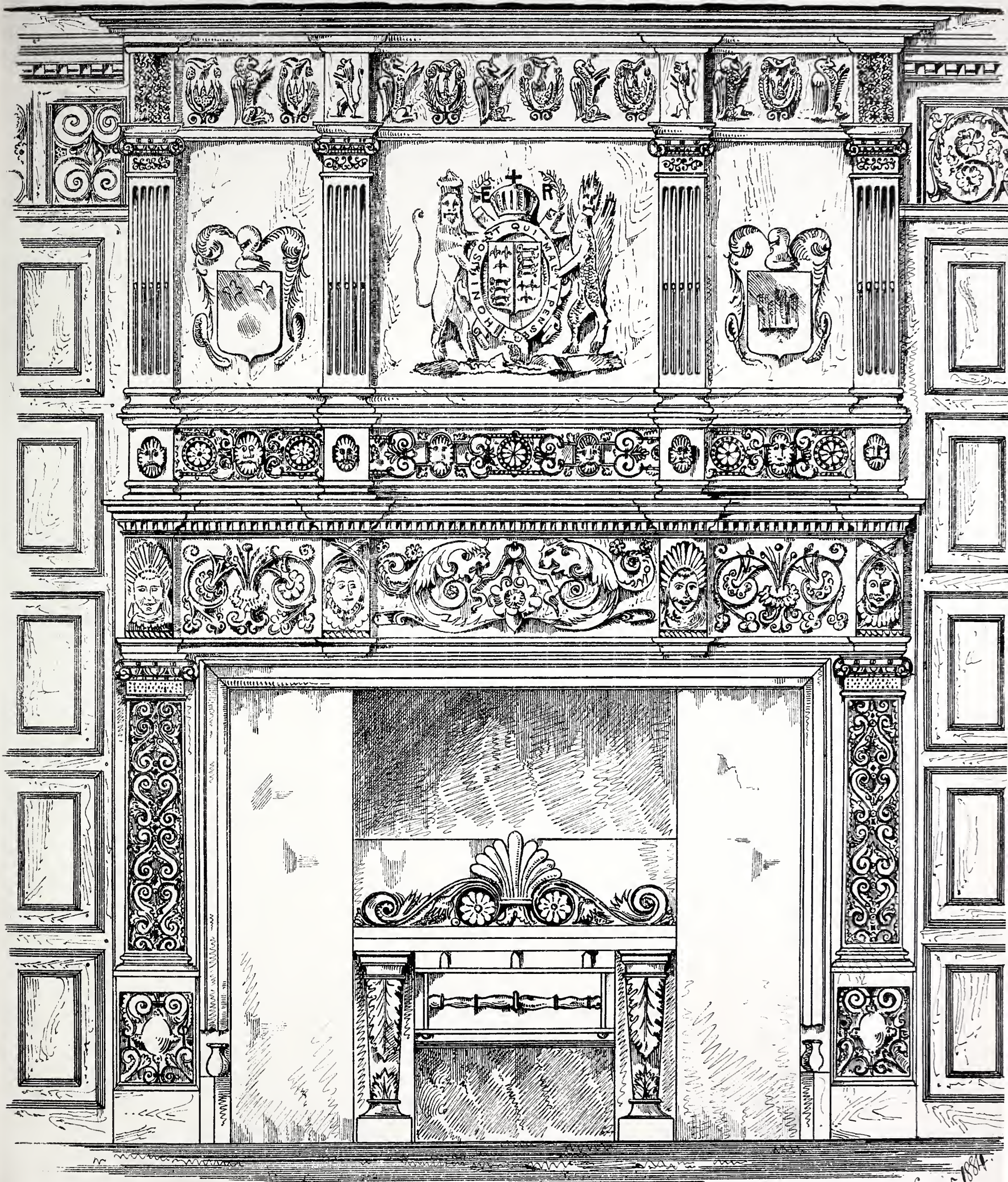


Plate LII.  
inch scale.

J. H. 1884.

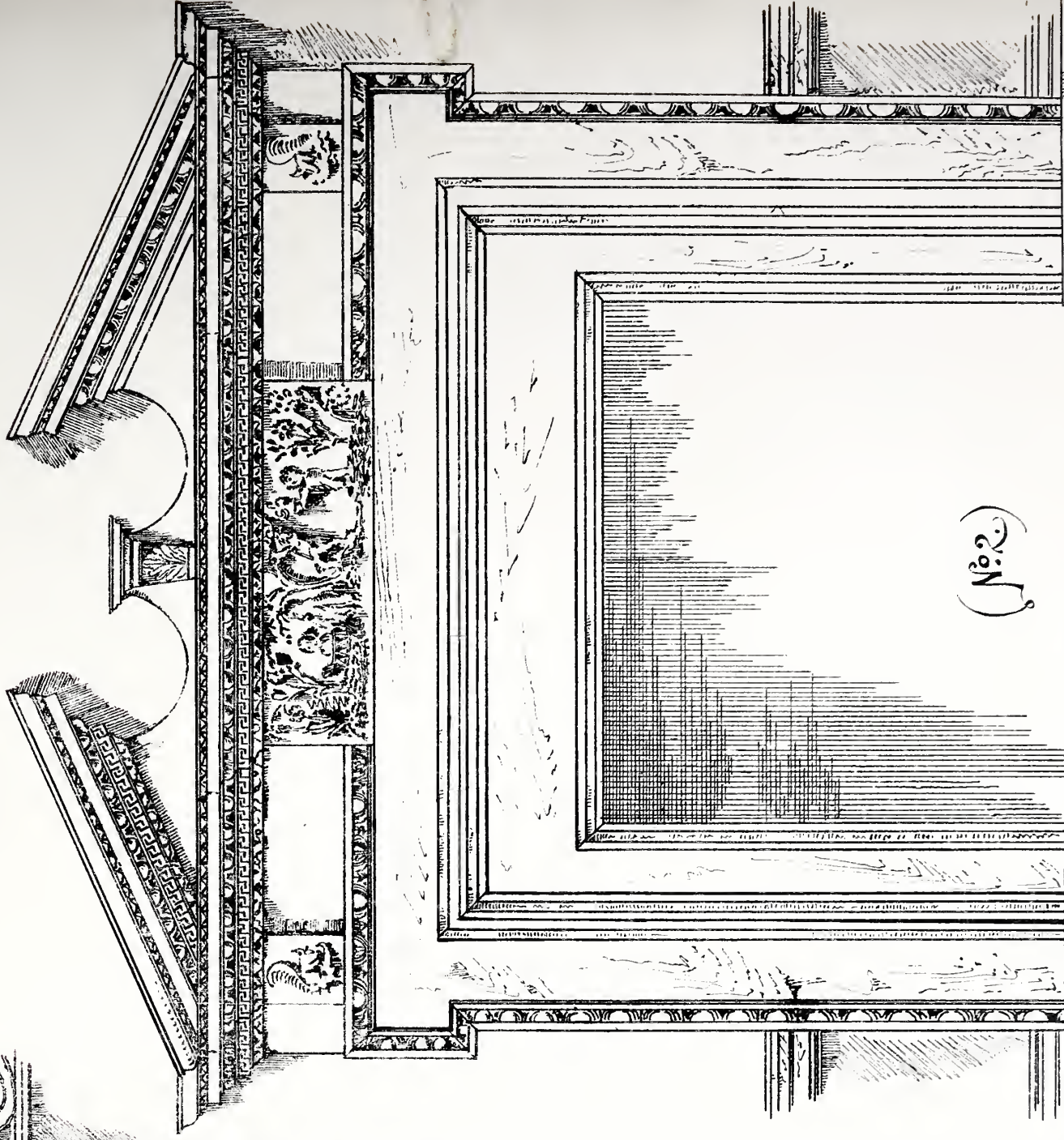
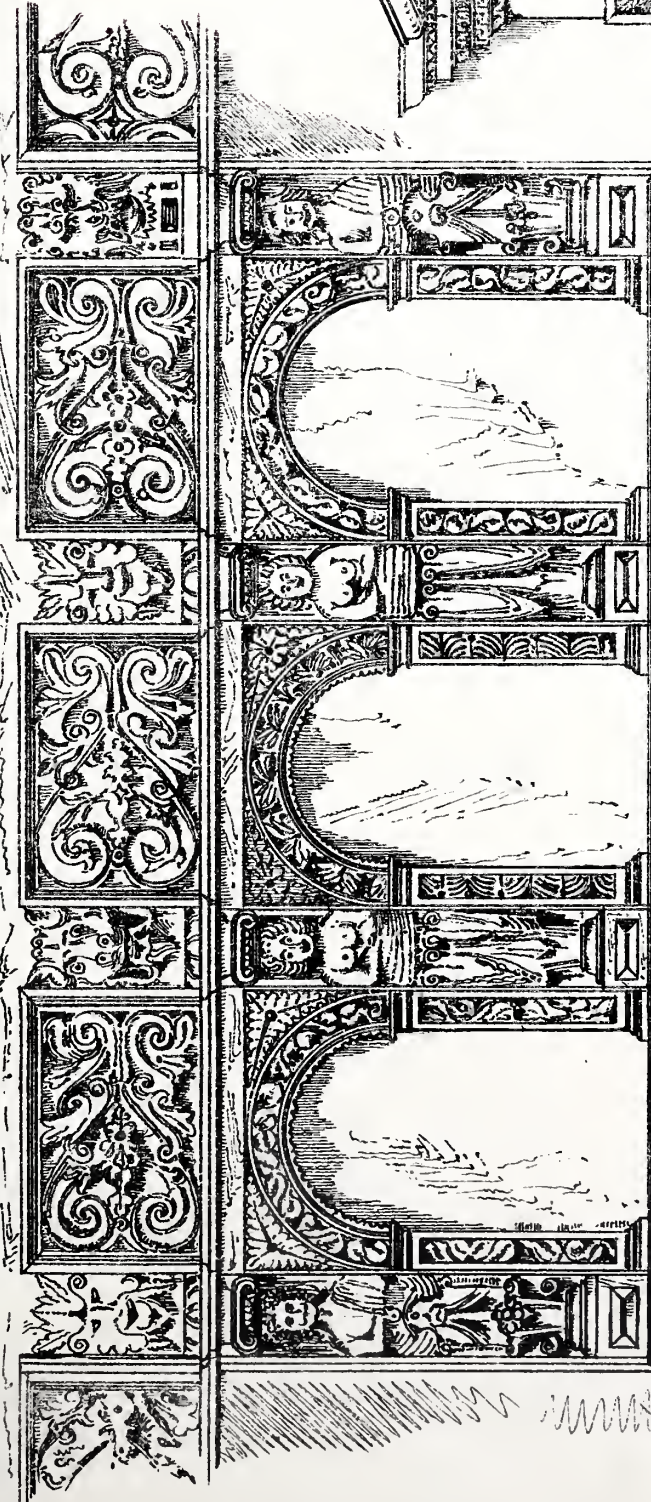






Room #1 (A.C.O.)

Plate III  
Architectural



(No. 1.)

(No. 2.)

Plate III





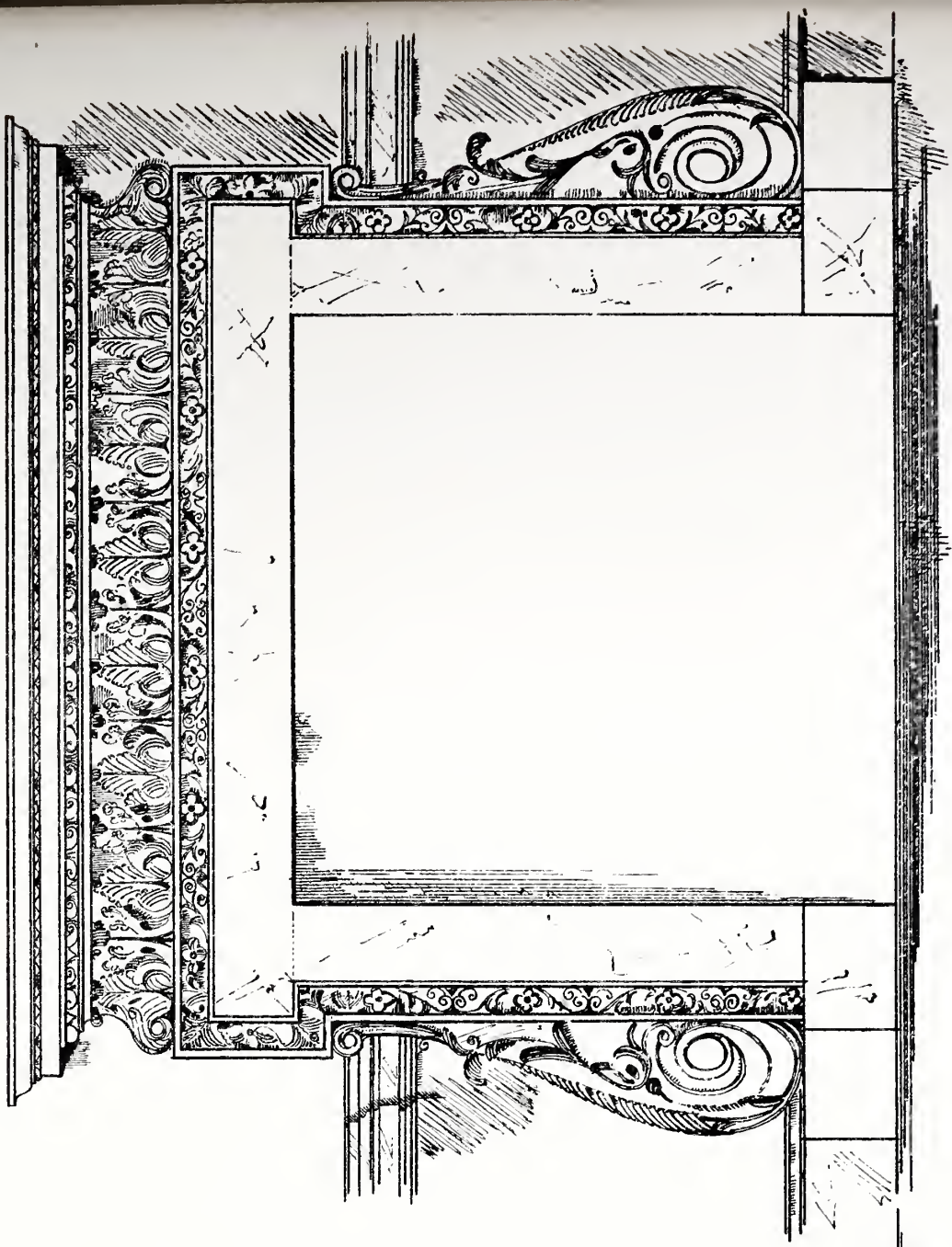
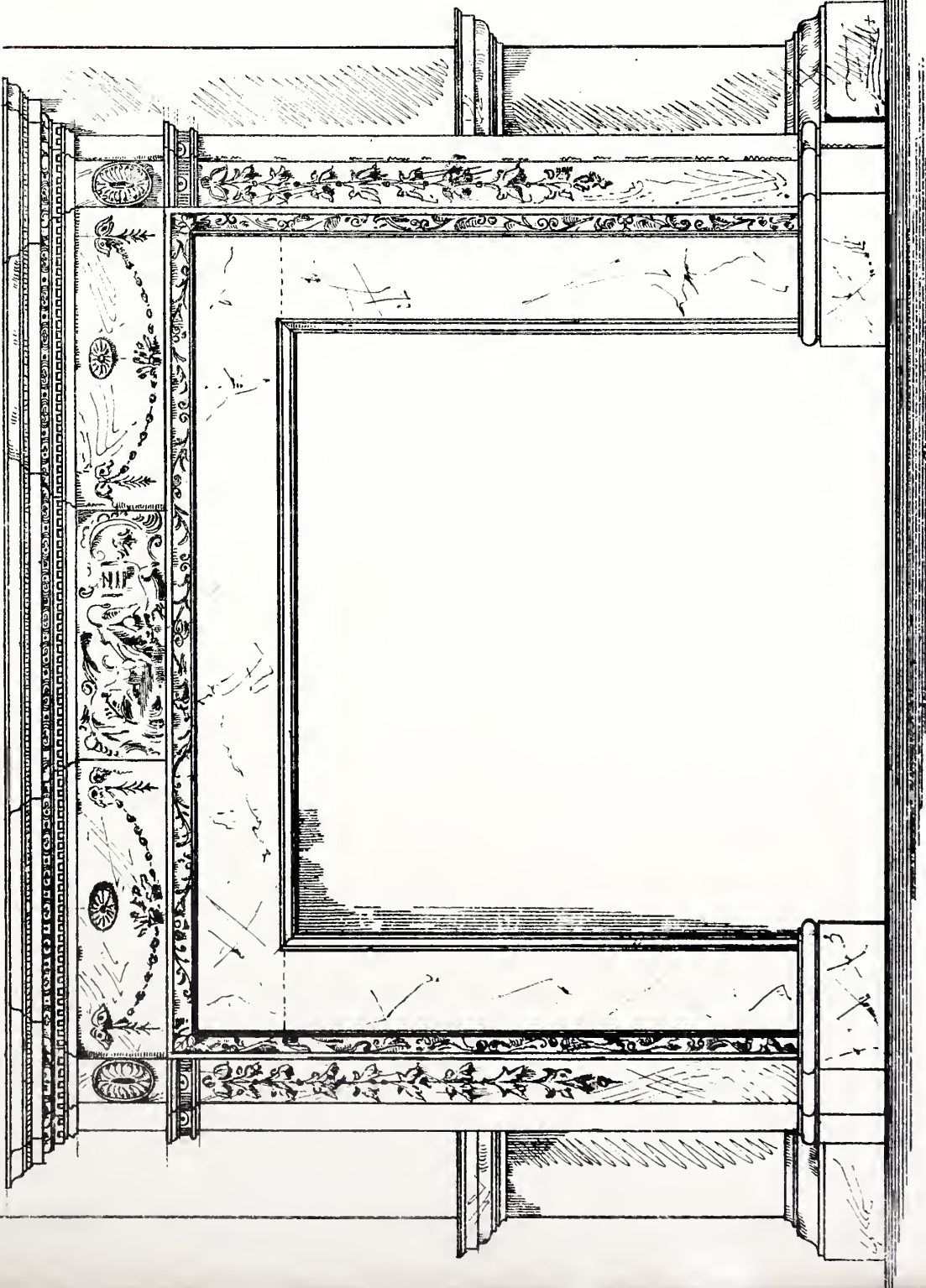


Pl. IV. 1855.

(N<sup>o</sup>. 2.)

Plate LIV.  
—inch scale—

(N<sup>o</sup>. 1.)







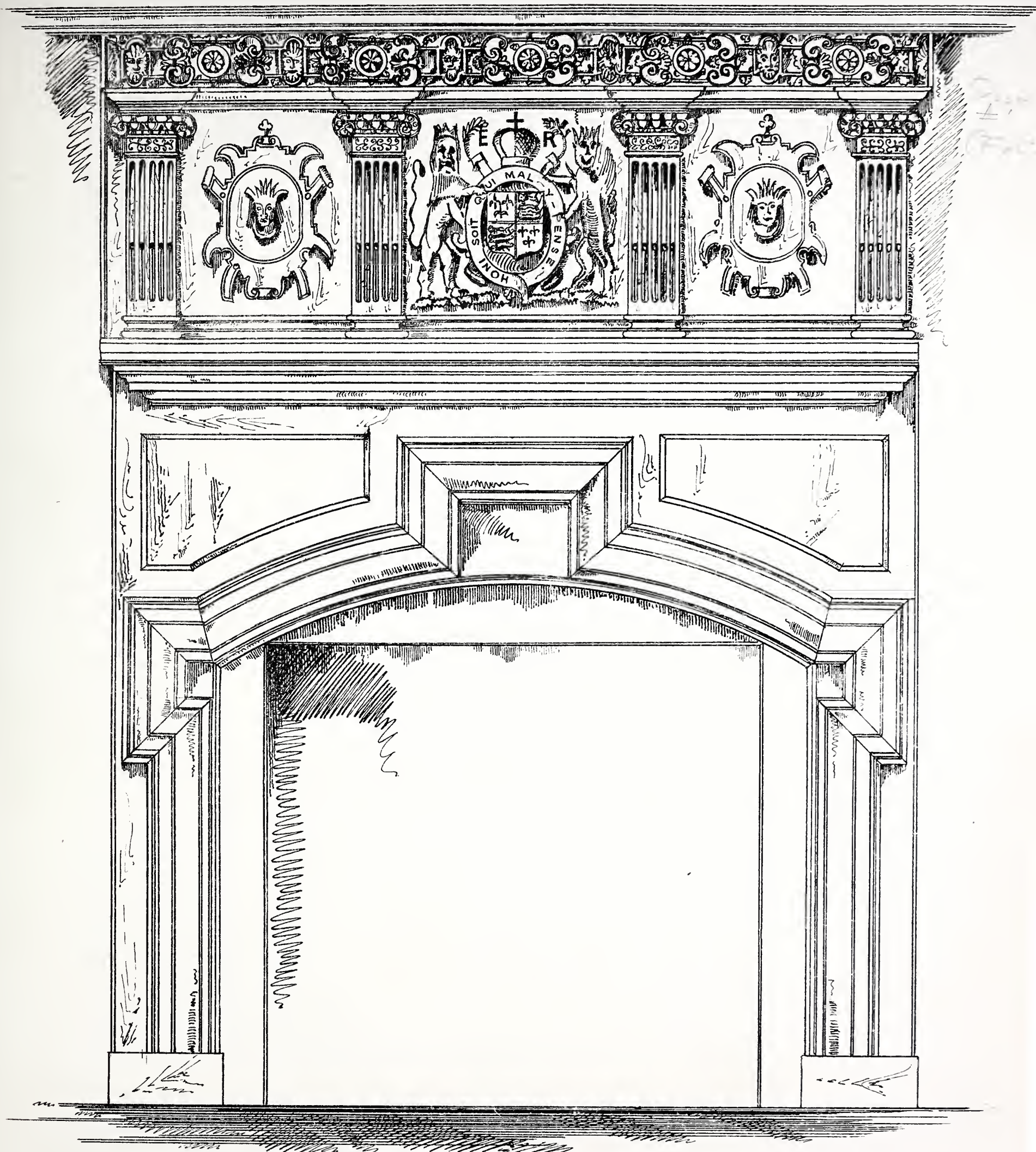
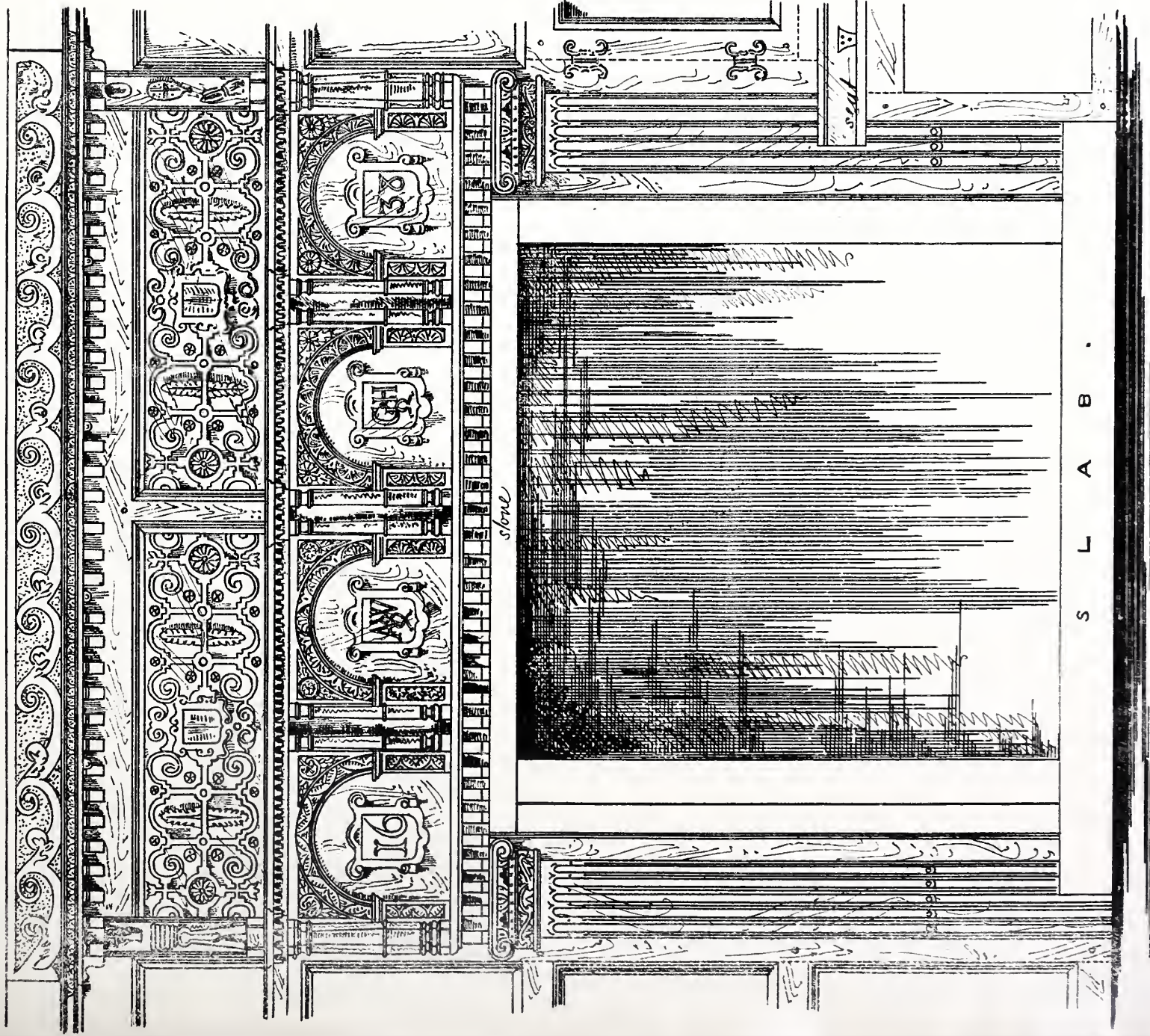


Plate LV.  
inch scale.



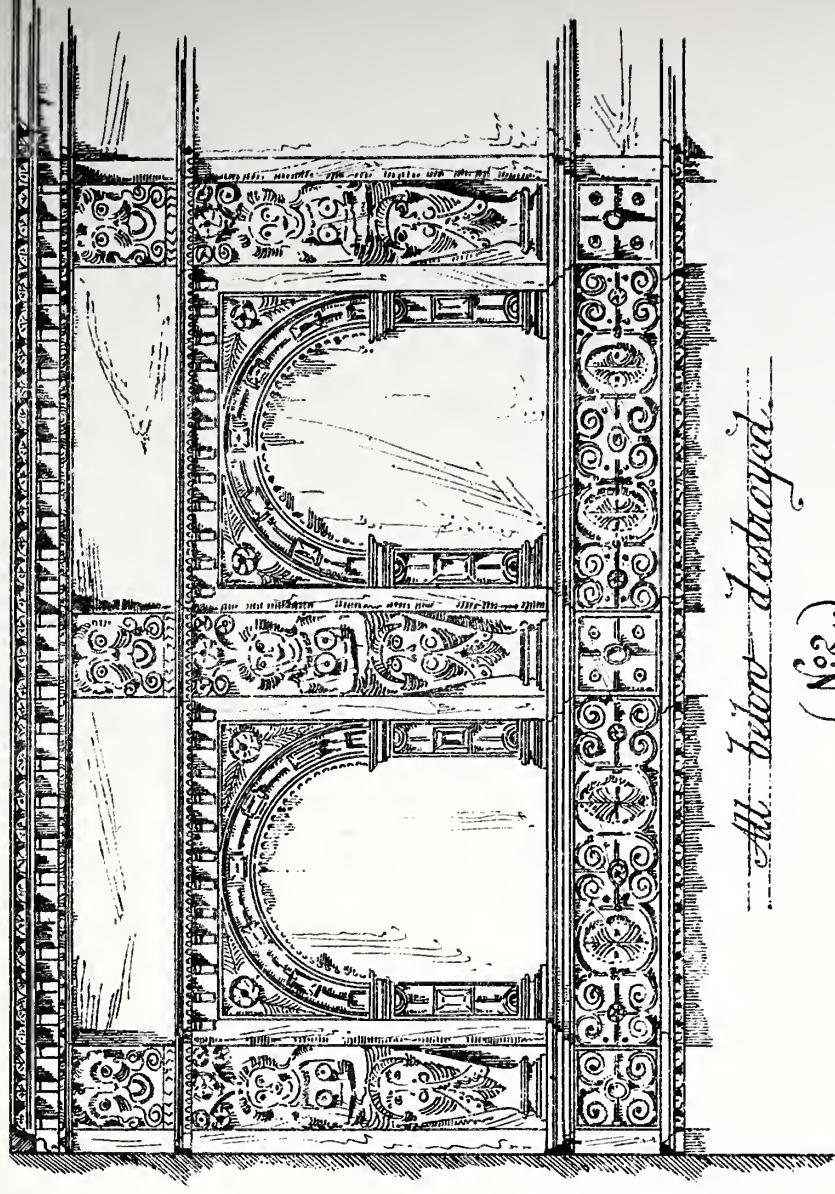




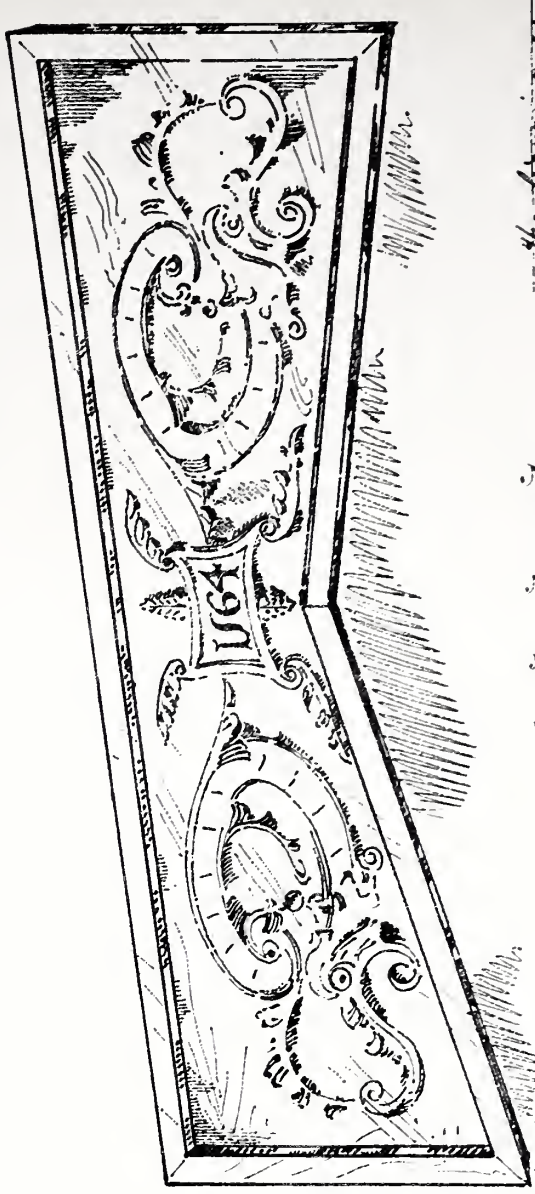
(No. 1.)

Plate LVI.

all inch scale except



Alt. talent destroyed.  
(No. 2.)



date board.  
Sketch only not to scale.  
correct size about 2.6 x 1.0.

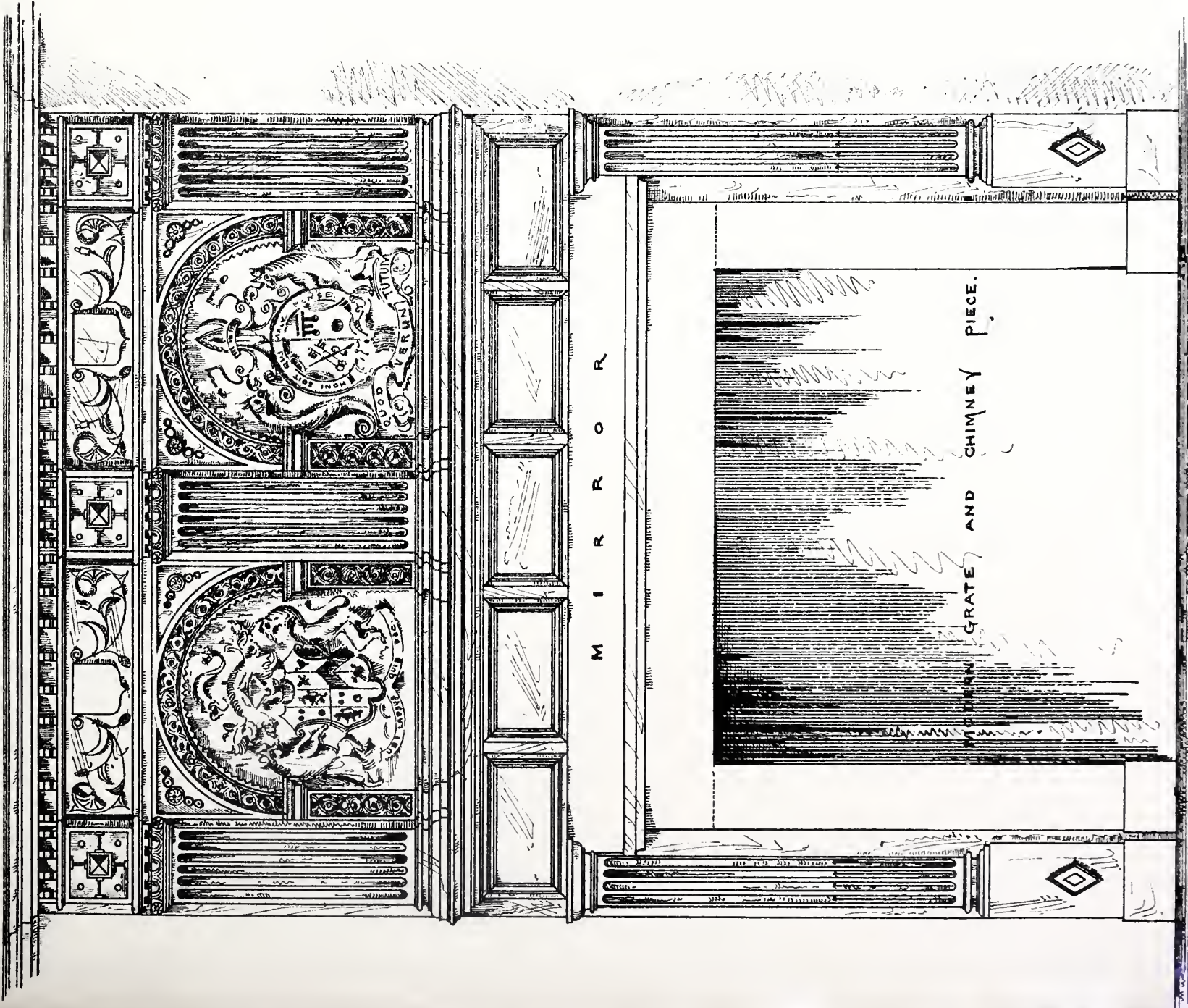
the figuring to  
curios 1564.

1564



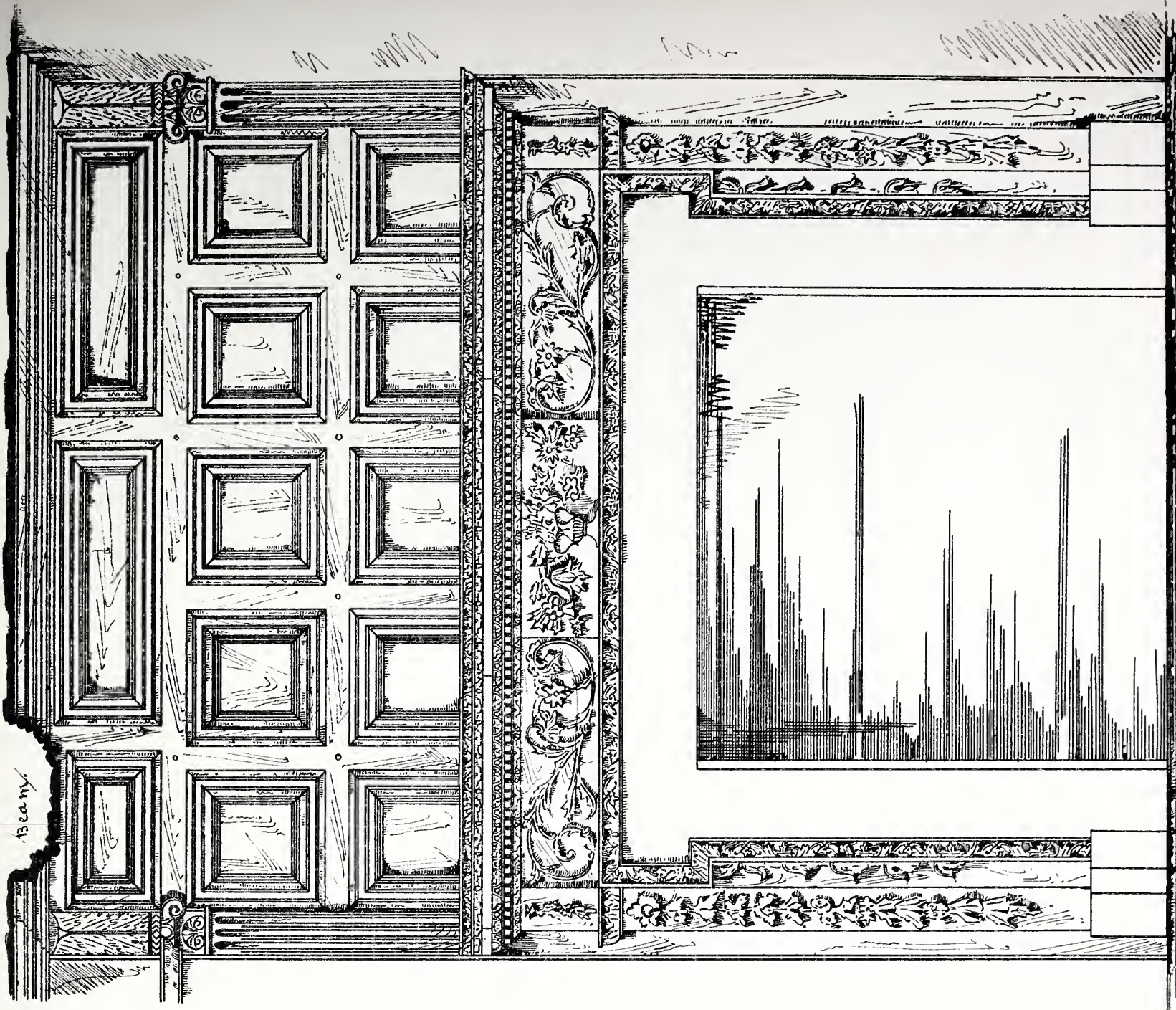






(No. 1.)

Plate LVII.  
Each scale



(No. 2.)

Plate LVIII.







Arch. No. 139

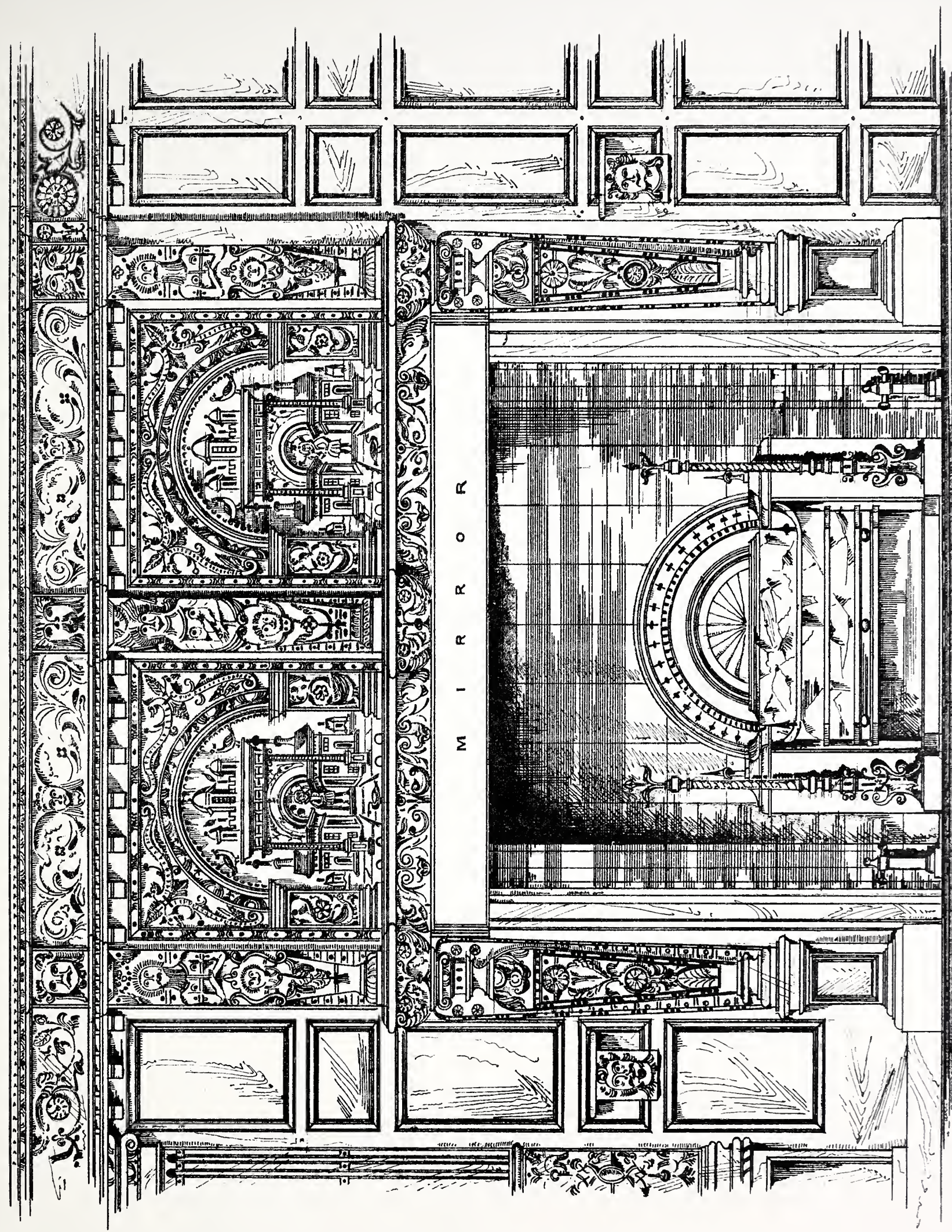


PLATE LVIII.  
—arch plate—







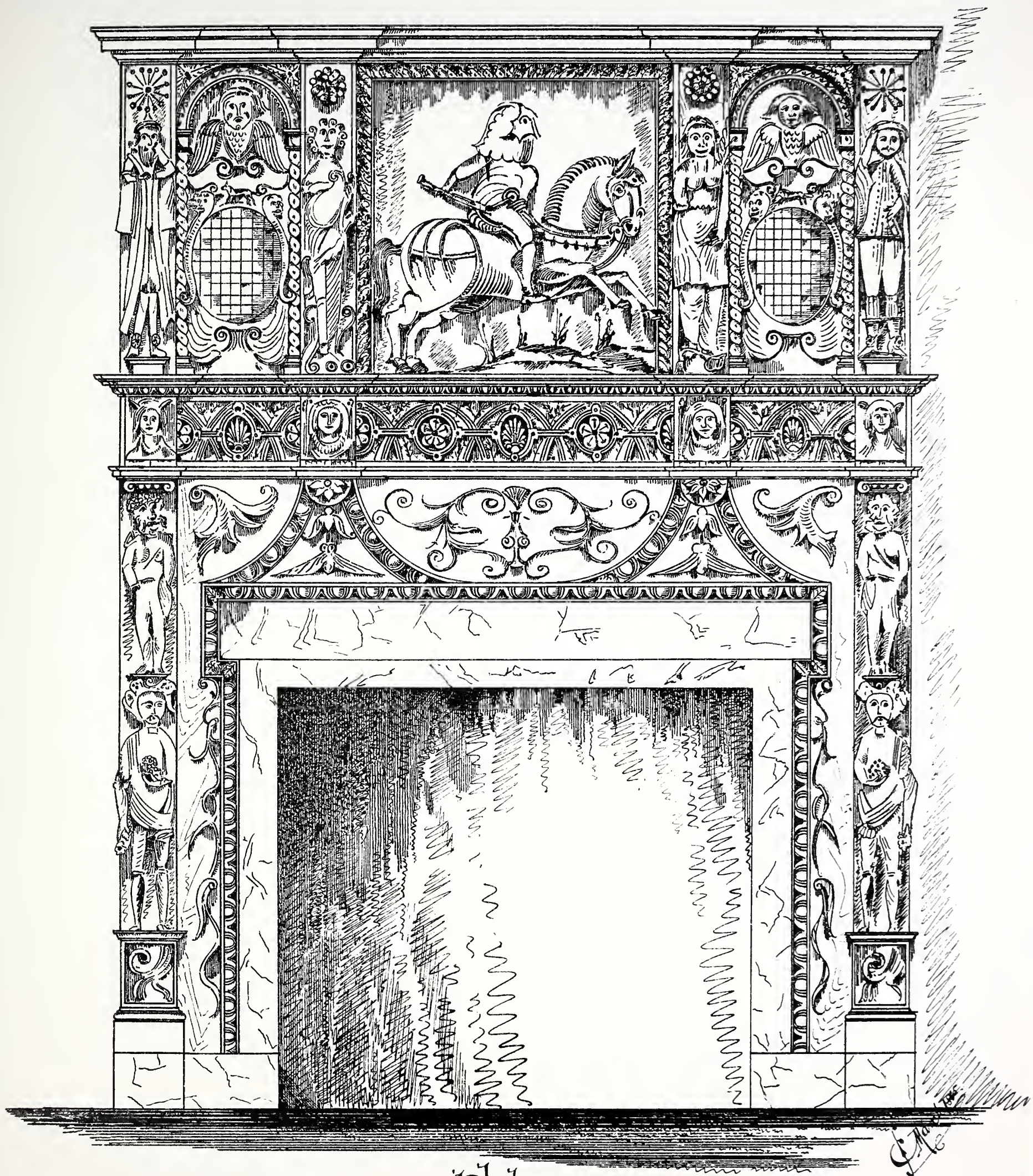


Plate LIX.  
*inch scale.*









## DOORS.

Plate LX. contains all the doors of merit in the City, and although they are few, they are highly characteristic of the period to which they belong. "No. 1" is at the entrance to the quadrangle in The Close (see Plate XXVIII.) occupied by the Misses Marriott. The Arms are those of Bishop Cotton:—Argent, a bend sable between three Ogresses. Dr. Cotton was installed on the 16th of May, 1597, and died on the 26th of August, 1621. An alabaster statue to his memory may be seen in the South Choir Aisle of the Cathedral.

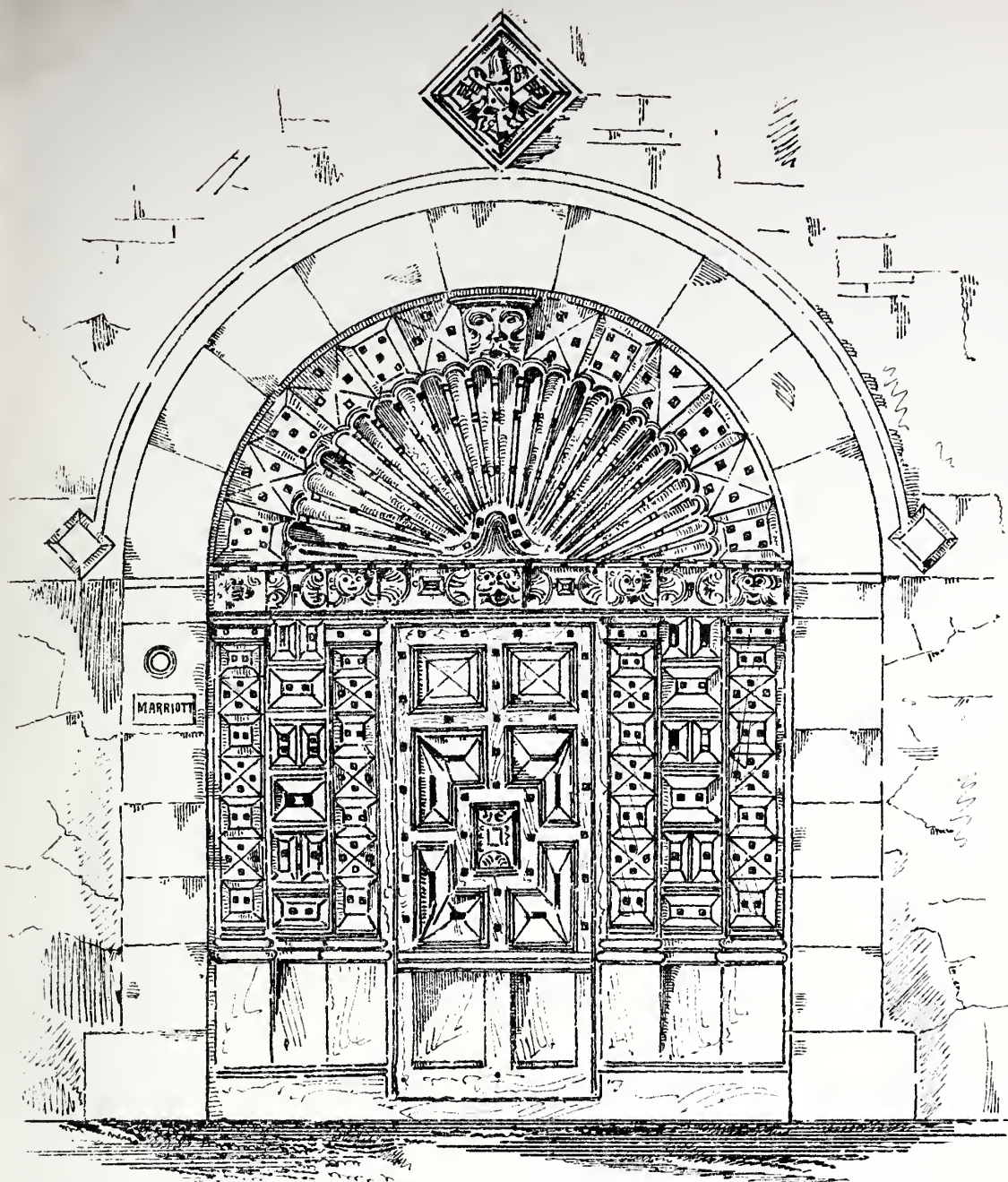
"No. 2" is seldom noticed by the ordinary passer-by on account of its position. It hangs nearly opposite St. Sidwell's Church, at the entrance to what is known as "Morgan's Court," and is usually kept wide open and turned back against the wall. I do not remember seeing it closed during the past fifteen years, and it has probably held out a welcome to the Court for a much longer period than that. Fortunately there need be no speculation about its precise date, for it bears it on the spandril outside the fan-shaped decoration above the "Wicket"—1654.

"No. 3" is from the dark Lobby at the main entrance to the Guildhall, and what has been remarked in reference to the obscurity of "No. 2" may be repeated with even greater truthfulness of this example; for though it was intended to protect the entrance to the Hall, of which all Exonians are justly proud, it is invariably bolted back against a dark wall, and modern doors, of poor character, are made to do duty. The result of this is that nineteen out of every twenty visitors who enter the building are unaware of the existence of such a door, and probably even to many citizens the appearance of this illustration will be a new revelation. As to its age, it is doubtless contemporaneous with the front of the building, 1593.

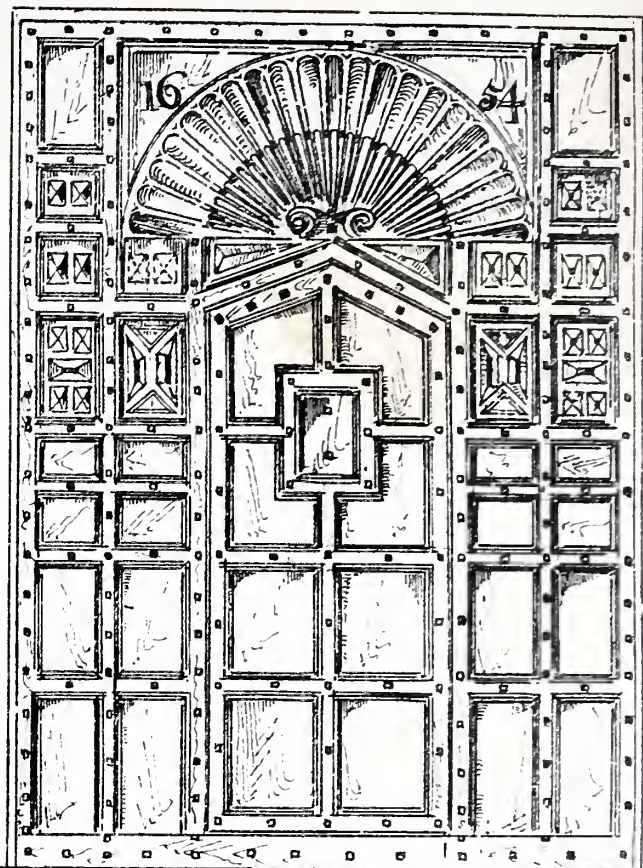
"No. 4" is the back view of the same door. One word may be added upon the thickness and construction of doors of this class. They are not only heavy in themselves, on account of the amount of timber employed, but the method of framing in no way relieves the hinges.

Examples 2 and 3 are three inches thick, but No. 1 is quite four inches thick. The usual practice was to plant and bolt with coach screws all the ornamental work upon the flat surface of the door, which was sometimes made of two thicknesses of boarding, but in other instances of simply a single thickness. The provision of a "Wicket" was an invariable and necessary one for the convenience of foot passengers.



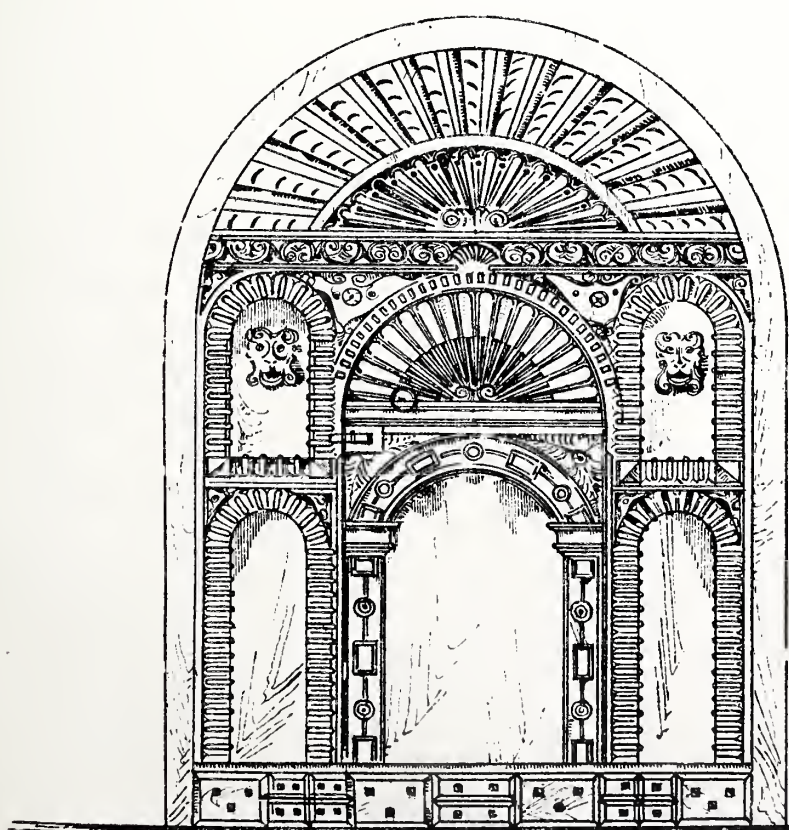


(No. 1.)

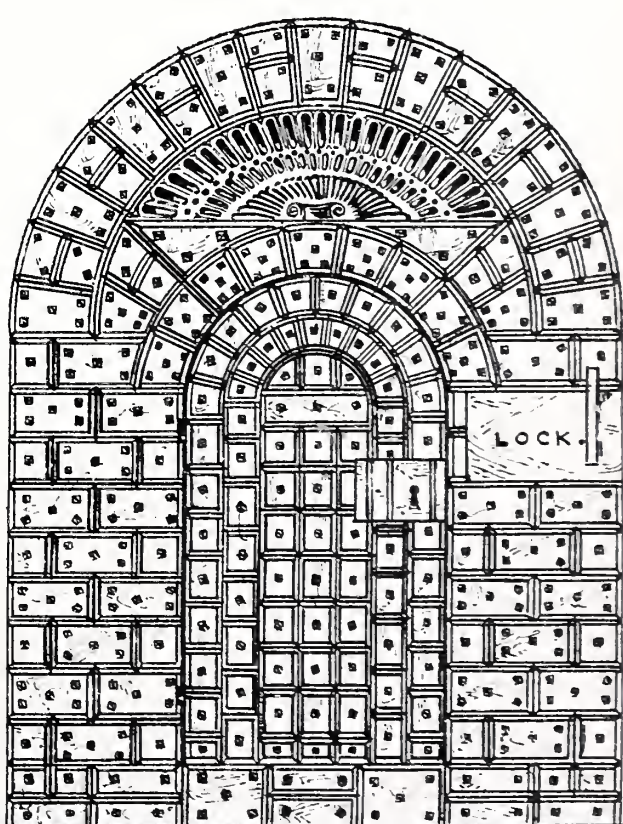


(No. 2.)

plate LX.  
all drawings 1/2" scale.



(No. 3.)



(No. 4.)  
back of No. 3.

*Jan 1868*





















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